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ABSTRACT

Recognizing that speech is an important component of the language arts and that the English curriculum is the most natural place for speech skills to be fostered, this handbook examines several methods of developing speech competencies within the secondary school English classroom. The first section, "Looking at Speech," examines the nature of speech, the origins of speech, functions of speech, history of speech instruction, current speech instruction, the importance of speech skills, and state standards for oral communication. The second section, "Oral Communication," examines the models of the communication process of Berlo, Schramm, and Allen. It also discusses major communication functions, audience context, and the speaking process. The final section, "Speech Activities," discusses the planning of speeches, types of speeches, gathering and evaluating information, developing a speech, rehearsing and delivering speeches, discussion techniques, debate, and oral interpretation. Among the appendixes are a list of oral communication skills needed in business and industry, guidelines for minimal competencies in speaking and listening, speech functions and corresponding behaviors, and the Massachusetts Department of Education Assessment of Basic Skills Speaking Assessment Ratings Guide (related to the Massachusetts Improvement Policy). Extensive references conclude the document. (HOD)

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INSTRUCTIONAL IMPROVEMENT

SPEECH HANDBOOK

SECONDARY LEVEL

FLORENCE SCHOOL DISTRICT ONE

319 SOUTH DARGAN STREET

FLORENCE, SOUTH CAROLINA 29501

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LOOKING AT SPEECH

Section I

Introduction

The desire to express ideas and to receive reactions to those ideas is universal among humans. Spoken language is perhaps the most efficient and convenient means of satisfying that desire. Unless one is either physically unable to talk or completely isolated from other people, he or she uses speech in a multiplicity of ways every day. Without the miracle of speech, social relations and business transactions would be difficult, personal expressions of emotion would be limited, and communication of needs would be dangerously restricted. Man would be no better than an animal if he lacked the humanizing phenomenon of language.

When we use the term speech in an educational context, perhaps most of our hearers immediately think of specific courses in speech - "Public Speaking," "Debate," "Oral Communication," and so on. This may be so because of the common school practice of having separate English and speech courses. However, speech is an important component of the language arts and should thus be associated with English instruction. In many ways, English is indeed the most natural place in the curriculum for speech skills to be fostered.

In this handbook, we will be examining several methods of developing speech competencies within the English class.

The Nature of Speech

Spoken language is not as old as man, though some people seem to believe it has always been present. Rather, speech was a mode of communication invented by early man to make his life easier. In the process of using words, man found that time could be saved and that hard jobs could be made less tedious.

In one respect, spoken language consists primarily of meaningless sounds. When early man first began to use his vocal chords, he probably uttered guttural sounds that may have surprised him. "Ugh," "aah," or "ooh" initially meant nothing. As time went by, though, such noises probably took on meanings agreed upon by two or more people. In this respect, speech is far more than just sounds. It is a mode of communication consisting of utterances that carry messages from speaker to listener. These messages can be understood only if the people involved agree upon the meanings of the sounds. Speech, then, is an aural vehicle for transmitting feelings, ideas, and knowledge. This is the nature of the marvelous phenomenon of language.

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Origins of Speech

For early humans, language became a kind of "contract" that made living together more efficient and pleasurable. It gave them more civility and humility.

No one knows for certain exactly when or where language was devised. To attempt to pinpoint a time and place would probably be futile, and the findings would be relatively useless to most people. The question of how spoken language came about may be more appealing than that of time and place. Experts have given us numerous theories about the origins of language. Potter (1971) somewhat facetiously summarized six of these:

1. The Ding-dong Theory. Early humans may have imitated sounds of things in their environment, as a bell sounds like "ding-dong." A cave man might have dropped a stone into the water, heard "splash," and then said "splash."
2. The Bow-wow Theory. This theory states that early men made sounds like those of animals: "meow," "bow-wow," "moo," etc.
3. The Pooh-pooh Theory. According to this explanation, a cave man might have yelled "ouch" instead of "that hurts" or "pooh-pooh" to mean "that's no good."
4. The Ta-rah-rah-boom-de-ay Theory. Small children often make up nonsense words to say or sing when they are happy. Imagine a group of cavemen singing "ta-rah-rah-boom-de-ay" around a campfire. Soon the word might mean "party," "fire," or "sing."
5. The Yo-he-ho Theory. Before man invented machines or had animals to help him work, people did hard jobs individually or in groups. These groups often made noises in time with each other. For example, a team of men might have grunted something like "yo-he-ho" when forcing a boulder up a hill. Such sounds may have taken on meaning such as "push" or "harder."
6. The Itty-bitty Theory. This version holds that the position of the tongue and the mouth seem to be like what the word means. For example, the mouth forms a long tube when we say "long." When we say "itty-bitty," we force air through a small opening above the tongue.

Whatever the reasons for its invention, language is a medium through which our deepest thoughts and most driving needs find expression. It is a fascinating phenomenon of dynamic qualities. Without spoken communication, man might still be living in caves, hunting for food, and fighting his fellows. Walsh (1938) said, "We make ourselves what we are largely by our communication in words. Our success or failure is measured by our use of words." Over the ages, men have used words, the tools of language, to make themselves and their world better.

Functions of Speech

Oral language serves numerous functions. Barnes (1931) listed nine main functions of speech and some of the types of language that result:

1. To entertain: conversation, stories, speeches
2. To instruct: teaching, telling, explaining
3. To produce desirable social relations: discussions, explanations.
4. To make plans and decisions: discussion
5. To persuade: debate, discussion, argument
6. To spread news: announcements
7. To render accounts of work done: reports
8. To carry on business: discussion, explanation
9. To carry on clubs and organizations: speeches, explanations, debates, parliamentary procedure

Of course, there are other functions too numerous to be listed here. Speech can be used in a variety of settings for a variety of reasons. Frequently, the result will be increased understanding.

History of Speech Instruction

The importance of speech in the education of the individual has long been recognized. Teachers in many ancient cultures conducted lessons almost exclusively through the spoken word. While this may have been done because of the lack of writing materials, it is highly probable that the instructors understood the need for effective spoken communication. Most of the great philosopher-teachers in the Western world were mainly lecturers. Hight (1950) said

All that we hear of them shows them as phenomenally graceful and subtle talkers, usually to fairly large audiences...They did not usually pretend to know more facts than others, but rather to be able to think and speak better.

It appears that Socrates was the first ancient teacher to deemphasize the lecture method and to increase the stress on student participation. Of him, Hight wrote

The innovations Socrates made were to use ordinary conversation as a method of teaching. He was not a brilliant conversationalist. He does not seem to have made memorable epigrams or thrown off eloquent paragraphs of improvisation. He made the other fellow do most of the talking. He merely asked questions.

Here, then, may have originated the first great emphasis on students' clarity of spoken expression. In Socrates' day, muddled thinking led to muddled speech, just as it does in our time. Although some historians declare that Socrates verbally wore down his pupils and fellow citizens, reducing their responses to "yes" or "no" answers, this does not appear likely. In all probability, Socrates' students had to formulate logical, well-reasoned responses to his questions. The lucidity with which they expressed their thoughts would have been no less important than the content.

Plato, once Socrates' pupil, founded his own school, which had rigid requirements and firm disciplinary rules. He apparently restored the lecture method as the primary mode of instruction, but he also wrote dialogues in which the pursuit of Reason was the goal of argumentation. Through careful discourse, two people could coolly and objectively search for truth. Since the conversationalists were not to be contestants, spoken clarity was essential. Clear expression, precise diction, and clearly-formulated arguments encoded in beautiful language must have been of great importance in the students' rhetoric exercises.

Aristotle, in his school, taught through a combination of lecture and class discussion. Of this style, Hight wrote

He set out a series of topics, which linked together to form a complete survey of a subject. He took each topic separately, broke it down into a number of problems, and then examined each of them. He talked on, analyzing one suggestion after another, explaining where each fell short and why, and finally working his way to the solution.

All this required eloquence and precision on the teacher's part, as well as highly refined listening skills on the students' part. Cooper (1932) maintained that Aristotle's rhetoric activities for his classes

had two purposes: students were to be able to argue either side of an issue, and they were to frame proofs and convincing arguments. Aristotle probably spent much time working informally with students in small groups. Since he recognized that language is a tool for expressing thoughts, he must have expected his pupils to speak clearly, accurately, and convincingly. It is not unreasonable to imagine that much of the time in the group setting was given to language usage and development.

In the Renaissance, educational emphasis was not on one or two areas of knowledge but on development of the "whole person." Naturally, this involved clear speaking, which was thought to be indicative of reasoned thinking. Teachers could be firm, but they also must have been interesting and creative. Students were encouraged to compete with one another in academic pursuits; one of the most popular of these activities was play-acting. Teachers like Nicholas Udall wrote and produced dramas for their students to perform. Development of a good speaking style was therefore essential and received much attention during the course of a student's education.

Through much of the 1700s-1800s, many American schools included recitation as part of the regular instruction. For example, Franklin's Academy included courses in oratory and debating, with an emphasis on persuasive discourse. Del Polito (1981) said of other schools of this period

...the ability to speak articulately and persuasively was viewed as a basic part of one's education. Eighteenth century classrooms were dominated by speech activities including lectures, recitations, declamations, debates, and dramatic dialogues. During the nineteenth century, discussion and conversation surfaced, precursors to the broader and more functional speech activities appearing in modern curriculums. Teachers understood that skills in selecting, organizing, and presenting ideas to influence an audience had to be learned just as systematically as the skills of reading and writing.

A more specific picture of schooling during the 1700s-1800s is presented by Good (1968):

Excepting arithmetic and handwriting, all subjects were taught through oral recitation: reading, spelling, grammar, history, geography ...when students had mastered the simplest mechanics of reading, the recitation was con-

ducted by having each one read a paragraph or stanza aloud until the entire lesson had been read. Often there was no attention to the meaning of the passage or even of the new words. Only the pronunciation was important.

Some of the lengthy passages students had to memorize may have been beautiful, but the tenseness of reciting under the scrutiny of stern masters probably robbed the pupils of appreciation of writing. Under the guidance of more enlightened teachers, students would have acquired greater literary sophistication as well as skills in diction, pacing, and other aspects of delivery.

In American schools of the early 1900s, teachers of speech were not highly regarded. Some college English departments denied speech instructors status and tenure. Because literature was thought to be superior to other language arts domains, teachers who specialized in speech became itinerants, with no hope of job security. Hook (1979) cites the case of Thomas Trueblood, who traveled about and gave short courses without credit, receiving tuition directly from the students rather than from the college administration. Hook also elaborates upon the conflict between English and speech teachers:

Within the liberal arts college and the high school, following the example of Harvard, writing became the secure ward of the English department while speaking was a homeless wanderer. Yet the latter could not be shut out of the curriculum indefinitely. From 1890 to 1910... it started its comeback in the guise of "oral English." This was to be an unsatisfactory compromise... the failure of speech teachers to achieve sufficient status...was to prove costly to English.

Strong differences of opinion on the "English versus speech" issue continued for several years. This was more than an academic debate, for the curricula of colleges and public schools felt the impact of the division. Hook summarized the problem well:

The split was unquestionably harmful... to the profession and to countless students...It seemed to imply to teachers and the public that speaking and writing are disparate activities rather than different manifestations of the same activity. In the secondary schools... it often led to offering speech only as an elective and to the virtual elimination of speech instruction in regular English courses.

The professional dichotomy persisted for decades and left its mark on English instruction nationwide.

Speech Instruction Today

Ironically, the lack of respect for instruction in oral communication is continuing. In a complex age that demands effective speaking, the public schools have failed to provide most students with adequate oral skills. Del Polito found in a 1981 study that

- most students with "normal" speech development receive little formal training in speech communication.
- few high schools require speech courses for graduation.
- speaking and listening are mainly taught in English electives.

Boileau (1982) discovered that

- Although students spend 75 percent or more of their communication time speaking and listening, only 60 percent of high schools offer some classes in speech communication and less than 20 percent require such classes.
- The basic high school speech course generally lasts only a semester and does not include emphasis on a broad range of oral communication functions.

Studies by Wisconsin's Department of Public Instruction (1979) showed that 65 percent of senior high students in that state were taking literature, 32 percent were taking writing, and less than 20 percent were enrolled in speech. These figures were compiled the same year the University of Wisconsin System's Basic Skills Task Force reported that "25 percent of our freshmen enter without the basic skill competencies needed for success in traditional entry level courses." These skills include the student's ability to "organize ideas as demonstrated in speaking and in writing... and in communicating effectively."

Book (1982) reports on a recent survey which showed that most schools offering speech classes place tremendous stress on public speaking. While this practice is not inherently bad, it does indicate a narrowness of perception. Speech activities should be of many types and should be offered to all "levels" of students. It appears from the data that courses in public speaking are designed mainly for advanced, college bound students. Consequently, many less gifted adolescents may not be receiving the oral skills they need to compete with others in our society. Book's report stresses the need for change:

The responses revealed little change in terms of basic or advanced course offerings in the states where comparisons were made with studies completed in the previous ten years. Since the discipline of speech communication has undergone significant modification....it appears particularly appropriate that speech communication educators devote themselves to revising their secondary curriculums to meet the needs and demands of the 1980s.

Of course, many schools include speech instruction in the English classes they offer. This is appropriate and commendable. However, numerous other schools appear to have fallen into the trap of assuming that English classes will naturally develop students' speaking skills, that no specific units or activities are needed. Balcer (1970) warned against this, as well as against these naive attitudes:

-Speech habits learned in the home, school, and society are adequate and sufficient except in the case of the handicapped, the gifted, and the college bound.

-Speech education is concerned only with training the student's voice, forming sounds, using gestures, debating, and performing.

Schools would do well to design English units and activities that require young people to interact verbally with each other on a regular basis. In fact, the 1978 amendment to Title II of the Elementary and Secondary Education Act of 1965 requires instruction in speech skills. As Book says, "To be in compliance with the legislation, students will have to be instructed in speaking..., not merely asked to speak as part of another exercise. Specific instruction designed to improve students' abilities...must be provided and assessed."

Importance of Speech Skills

The list of speech functions presented earlier is by no means comprehensive. A number of language experts have cited the need for students to develop strong oral skills to master such functions. In almost every field of work, competence in spoken language is essential.

Eman (1978) and her associates found that 6300 "help wanted" ads in 160 Sunday newspapers asked for applicants with communication skills; oral skills and spelling ability were the two most frequently mentioned. Swenson (1980) discovered that forty-five chief executive officers of large industrial corporations rated face-to-face encounters as the most important form of communication within a firm. Payne (1981) cited a similar study in which 94 percent of the business executives in a Fortune 500 assessment reported making extensive use of oral skills.

Gulezia (1978) surveyed 154 employers who recruit on college campuses to see the kinds of academic preparation expected of non-business majors. The three most strongly endorsed areas were accounting, oral and written business communication, and personnel management and team behavior. Hagge-Greenburg (1979) asked a group of employers to evaluate a list of skills and qualities which they might consider important when hiring a college graduate. She then contrasted those who hired liberal arts graduates with those who did not. Both groups indicated that oral communication skills were of primary importance in selecting employees. Corson and Paul (1979) studied more than 5,000 people holding key posts in the federal service and, from that research, concluded that "the professionals' activities require that they be capable of communicating their knowledge effectively and defending it persuasively both inside and outside the agency."

A 1980 Endicott Report listed responses of hiring officers of 179 well-known business and industrial concerns to this question: "What are the most common reasons for not offering a job? In other words, what negative factors most often lead to rejection?" The reason cited most often was "inability to communicate" or "poor communication skills." Stine and Skarzenski (1979) reported that business executives of more than eighty Iowa-based concerns estimated that their workers spent at least half their time in oral communication.

The professional literature is replete with similar findings indicating the major role which oral communication plays in successful operation of corporate bodies, governmental agencies, and small businesses. Appendix I contains a list of specific oral skills needed in business and industry. For years, the American public has apparently assumed that the schools were providing balanced instruction in language arts skills. From the data available, we can conclude that this assumption is a dangerously naive one. The public schools must do more to insure that students receive a firm grounding in oral communication. Without that foundation, they will be at a great disadvantage in later life.

State Standards for Oral Communication

State requirements for speech instruction run from little or no mention to very detailed standards. South Carolina, for example, requires no speech courses for graduation. The South Carolina Basic Skills Assessment Law (1978) covers only reading and writing objectives, so each district's schools have no mandate to teach oral communication. Arizona, on the other hand, requires certain speech skills (discussion, oral reports, direction) to be taught at specified grade levels. Michigan groups speaking skills into five areas of about twenty objectives which reinforce reading and writing goals. Massachusetts has a state law covering all four language arts areas -reading, writing, speaking, and listening. That state's Summary Report: Listening and Speaking (1980) lists fourteen basic speech skills under three headings: "Basic Oral Communication Skills," "Planning, Developing, and Stating Spoken Messages," and "Common Use of Spoken Messages." A "Speaking Assessment Rating Guide" is used by instructors to measure students' performance.

Thus, some states seem to be adopting a total language arts approach in their state-wide instructional objectives and basic skills legislation. At present, this cannot be called a trend, but the pace of such expanded recognition of the language skills will probably accelerate.

Appendix II contains brief descriptions of oral communication programs at four outstanding schools; these may serve as idea generators for other schools. Appendix III contains the SCA Guidelines for Minimal Competencies in Speaking and Listening for High School Graduates. In Appendix IV are the speaking objectives used in Massachusetts schools.

APPENDIX I

Oral Communication Needed In Business and Industry

1. Interview
 - a. application (hiring)
 - b. sales
 - c. press
 - d. performance appraisal
 - e. exit
2. Conversation
3. Committee Meetings
4. Brainstorming
5. Sensitivity training, role playing
7. Contract negotiations
8. Public speaking
 - a. group selling
 - b. training lecture
 - c. presentations, e.g. briefing on budget
 - d. scientific papers
 - e. public relations talks
 - f. press conference
9. Panel, symposium
10. Parliamentary or legislative session
 - a. board meeting
 - b. shareholders' meeting
 - c. trade or professional association meeting

-Robert Haakenson, "Speech Skills Essential to Business and Industry." NASSP Bulletin (December 1970): 7-12.

APPENDIX II

Four Schools With Oral Communication Programs

The following schools reflect a required course mode, optional courses within a speech requirement model, and required units for English credit. Each school appears to be trying hard to offer students a strong foundation in oral skills.

- 1) Fremont Union High School District, Sunnyvale, California.
All students are required to take "Basic Oral Communication," covering basic forms of public speaking, interpersonal discussion, interview, business contacts, parliamentary procedure, and oral reading. Advanced students may substitute a full year of debate and speech classes. A unified basic skills approach requires every course receiving English credit for graduation to teach reading, writing, speaking, and listening skills.
- 2) Livonia Stevenson High School, Livonia, Michigan.
Ninth graders are required to take "Language Arts 9," a two-semester course in basic communication skills which devotes six full weeks to developing oral communication skills. Students in the three other grades must take five semesters of communication for the English requirement (two in writing, two in literature, one in oral communication). Advanced courses are offered in drama, discussion methods and radio/TV.
- 3) Sibley High School, Mendota Heights, Minnesota.
Students here must take four semesters of courses that include one semester of writing, two of literature, and one of speech arts ("Fundamentals of Speech," "Argumentation and Persuasion," or "Acting and Stagecraft"). Advanced students may also take debate for one semester and may participate in upper level speech courses for enrichment credit. All writing and literature courses employ a unified basic skills approach.
- 4) Seminole High School, Seminole, Florida.
Ninth graders take a required course called "Communication Techniques," which covers both written and oral communication. In grades 10 through 12, the students take four semesters of English courses. A speech course may be used as one or more of the electives, or the student can take three speech courses for this option. For the first semester of speech, the student must choose from "Interpersonal Communication," "Public Speaking I," or "Debate Class." Advanced classes are also offered (Public Speaking II and III).

-Don M. Boileau, "Oral Communication."
In Developing Basic Skills Program in
Secondary Schools, pp. 31-44. Edited
by Daisy G. Wallace. Alexandria, Vir-
ginia: ASCD, 1982.

APPENDIX III

SCA Guidelines for Minimal Competencies in Speaking and Listening

Communication codes - skills that deal with minimal abilities in speaking and understanding spoken English and using nonverbal signs, such as gestures and facial expressions. The competencies include:

1. Listen effectively to spoken English.
2. Use words, pronunciation, and grammar appropriate for the situation.
3. Use nonverbal signs appropriate for the situation.
4. Use voice effectively.

Oral message evaluation - skills for making judgments about oral messages or their effect.

5. Identify main messages.
6. Distinguish facts from opinions.
7. Distinguish between information and persuasive messages.
8. Recognize when another does not understand your message.

Basic speech communication - skills that concern the process of selecting message elements and arranging them to produce spoken messages.

9. Express ideas clearly and concisely.
10. Express and defend with evidence your point of view.
11. Organize messages so that others can understand them.
12. Ask questions to obtain information.
13. Answer questions effectively.
14. Give concise and accurate directions.
15. Summarize messages.

Human relations - skills for building and maintaining personal relationships and for resolving conflict.

16. Describe another's viewpoint.
17. Describe differences in opinion.
18. Express feelings to others.
19. Perform social rituals.

-Ronald E. Bassett and Others,
"The Basics in Speaking and
Listening for High School
Graduates: What Should Be
Assessed?" Communication
Education (November 1978):
322-327.

APPENDIX IV

Speaking Objectives

A. Basic Oral Communication Skills

1. Use words and phrases appropriate to the situation
2. Speak loudly enough to be heard by a listener or group of listeners
3. Speak at a rate the listener can understand
4. Say words distinctly

B. Planning, Developing and Stating Spoken Messages

1. Use words in an order that clearly expresses the thought
2. Organize main ideas for presentation
3. State main ideas clearly
4. Support main ideas with important details
5. Demonstrate knowledge of standard English usage

C. Common Uses of Spoken Messages

1. Use survival words to cope with emergency situations
2. Speak so listener understands purpose
3. Ask for and give straightforward information
4. Describe objects, events and experiences
5. Question others' viewpoints

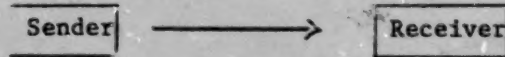
Summary Report: Listening and Speaking. Massachusetts Department of Education, 1980, p. 24.

ORAL COMMUNICATION

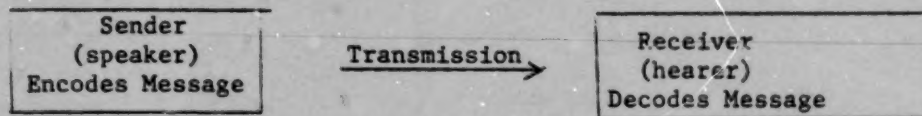
Section II

Some Communication Models

In discussing communication, it is often helpful to examine some models of the process. Such schema, when used in speech and English classes, can aid students in understanding what happens when we decide to send oral messages to other people. Perhaps the simplest way to visualize the process is like this:



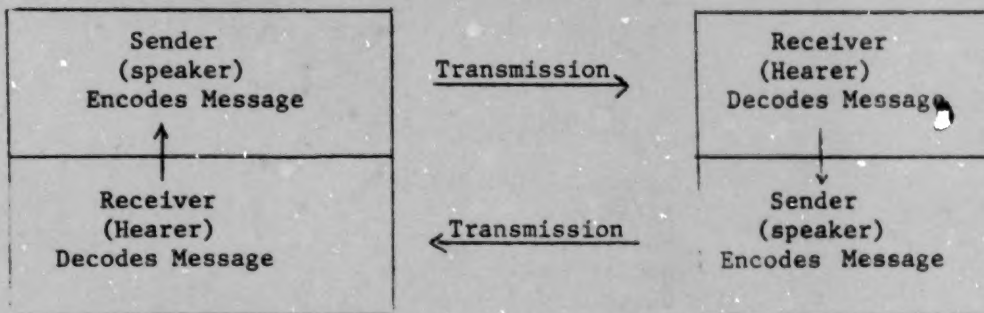
Oral communication begins with a "sender" who is motivated by some desire or need to talk to or with another person. The sender (speaker) encodes his thoughts in words, which are then transmitted through space by the sender's speech organs.



Sound waves are received by the hearer, whose brain then decodes the message and rapidly interprets it. If the listener needs or wishes to reply, the process is then reversed. That is, the hearer becomes the sender.



If the new receiver decides to respond, a conversation may develop.



The Berlo Model

Berlo (1960) proposed this communication model involving a four-part structure:

SOURCE

Communication Skills
Attitudes
Knowledge
Social System
Culture

+

MESSAGE

Elements
Structure
Content
Treatment
Code

+

CHANNEL

Seeing
Hearing
Touching
Smelling
Tasting

↓

RECEIVER

Communication Skills
Attitudes
Knowledge
Social System
Culture

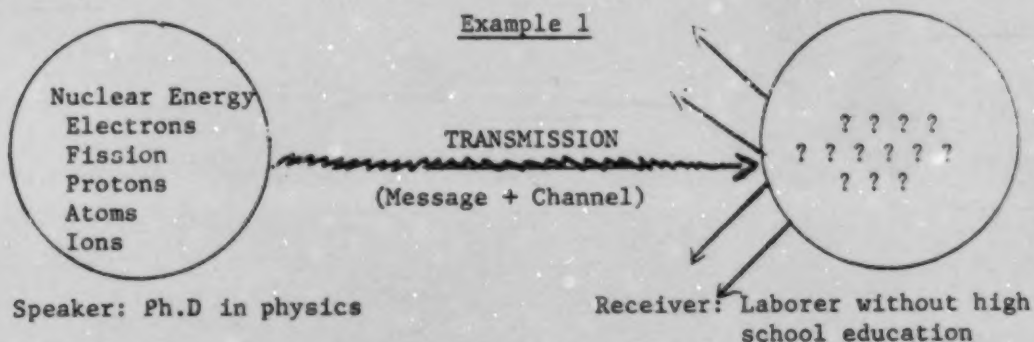
In this "SMCR" diagram, the elements listed under the "Source" are the same as those under the "Receiver." This does not mean that the specific experiences, attitudes, and values of both speaker and listener are identical. The arrangement does suggest, however, that the originator of a message needs to be sensitive to his receiver's background. A speaker with a Ph.D. in nuclear physics, for example, would have to make certain decisions about the message and channel used to communicate with a high school dropout (provided the message dealt with physics or a related topic). Similarly, an elementary school teacher (Source) conducting a lesson on vowels and consonants (Message) may use any combination of methods (Channels) to teach his pupils (Receiver). At each step in the teaching process, the teacher will be aware of the elements listed under "Receiver" and will make necessary accommodations.

The Schramm Model

Berlo's ideas can be greatly simplified by looking at a model given by Schramm (1954):

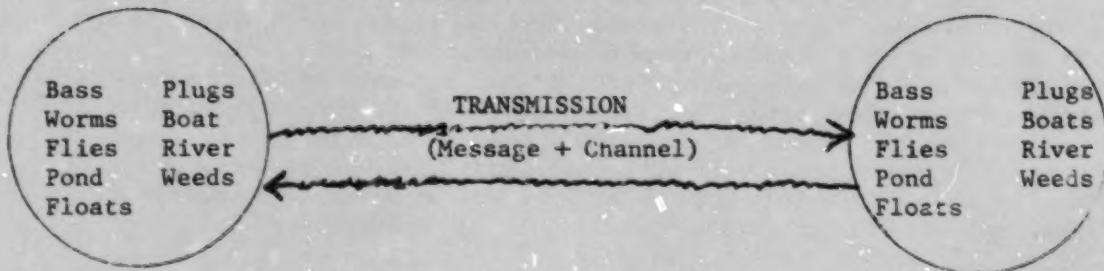


If we think of these two circles as people engaged in conversation, the meaning of communication becomes more apparent. Each individual speaks from his or her own field of experience on any topic. The listener may represent another field of experience. The two are able to communicate when they find meanings in common and thus overlap in their fields. To illustrate, the Ph.D. in physics has an experience field far removed from that of a common laborer without a high school education. They will probably not be able to communicate well, if at all, about atomic theory. On the other hand, maybe they are both excellent bass fishermen. If they talk about that topic, they have fields that overlap.



Example 2

(Same people, different topic)

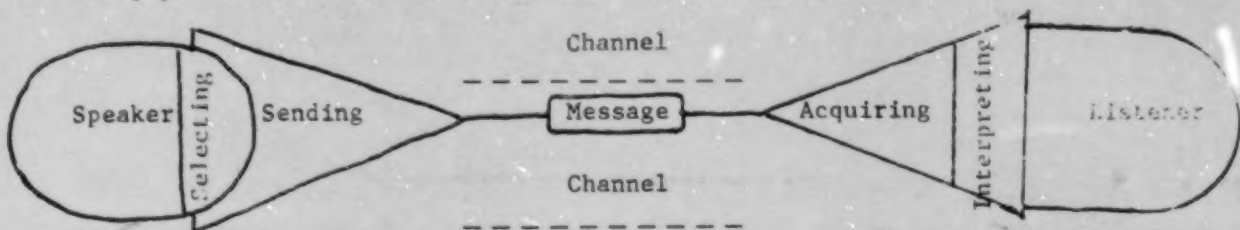


For the classroom teacher, this understanding of experience fields is of great use. An instructor faced with a group of culturally disadvantaged youngsters must use a number of stimulating techniques to maintain attention and communicate key concepts. The teacher's field of experience does not necessarily match that of the pupils, so intelligent and humane decisions must be made about channels and messages. In short, the teacher has to find some "common ground" for communicating with the class.

Consider the pedagogical approaches used by Jesus Christ in his ministry. Teaching people from a multiplicity of backgrounds and experiences, Jesus had to find ways of making abstract religious concepts understandable to them. He had to share his message simultaneously with the highly educated and the pathetically illiterate. This required the ability to present ideas lucidly to the commoners without insulting the intelligentsia. The quality of the message itself was never compromised, for Jesus insisted that all his listeners live up to the same standards. His parables and illustrations were filled with examples from, and references to, everyday affairs. Elbow (1983) refers to such parabolic instruction as the job of getting the subject matter "to bend and deform so that it fits inside the learner." Modern teachers need to emulate Jesus' sensitivity to the listener and his willingness to make accommodations for the successful transmission and reception of ideas.

The Allen Model

Allen and his colleagues (1968) used a communication scheme that illustrated the physical and mental roles of sender and receiver.



A source experiences mental activity through which he selects his mental means of expression. This involves two steps: first, the source decides between broad types or means of expression; and second, he must choose particular symbols within a given type of expression. In the speaker's case, the first step has already been completed. That is, oral language will be the means of expression. For the second step, he must decide what kinds of words to use in order to send his ideas effectively. The decision will be based largely upon the speaker's awareness of the listener's background, previous knowledge, and attitudes. (This step parallels the "Source" - "Receiver" sections of the Berlo model.)

Once the decision about words has been made, the speaker sends his message across the communication channel to the listener, whose ears receive the sound waves. This phase of reception is purely a physical one accomplished by sensory organs. After the vibrations are carried through the hearing mechanisms, they are transmitted rapidly to the brain. The listener then seeks meanings for the symbols (words) that have been acquired. If the speaker has chosen familiar words within the listener's field of experience, there should be no serious problems in interpretation. The brain will quickly decode the words, allowing the listener to understand the message. If, on the other hand, the speaker has used words outside the listener's field, breakdowns in interpretation can result. Likewise, words may be acquired and assigned meanings different from the meanings intended by the speaker. Here, too, confusion can take place. More will be said about these problems in a later section.

Thus, selecting something to say and words to say it with begins with mental activity. Sending is accomplished through physical means. Acquiring sounds takes place through strictly physical processes, while interpreting those sounds involves much mental action.

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Major Communication Functions

Communication involves sending, receiving, interpreting, and responding to messages. The word communication consists of the Latin prefix com ("with") and the noun munus ("gift"). According to Moulton (1982), we may consider oral communication "the gift of speech" in that it helps us transact with others in meaningful ways. Thus, we always communicate with someone else.

When we engage in such transactions, we may be performing one or more of these functions described by Wells and Halliday (1973):

INFORMING. The participants' major purpose is to offer or seek information. These acts include stating information, questioning, answering, justifying, naming, demonstrating, giving directions, explaining and acknowledging.

FEELING. The dominant purpose is to express feelings and attitudes as an affective response. These acts tend to be spontaneous and are manifested because of the satisfaction they carry for the participants. These include exclaiming, expressing emotional states or attitudes, taunting, taletelling, commiserating, and blaming.

IMAGINING. These are acts that cast the participating in imaginary situations. These acts include creative behaviors such as role-playing, fantasizing, dramatizing, theorizing and storytelling.

RITUALIZING. These acts serve primarily to maintain social relationships and facilitate social interactions. Such acts include greeting, leave taking, participating in verbal games, reciting, taking turns in conversations, and demonstrating amenities.

CONTROLLING. The participants' dominant purpose is to control behavior. These acts include behaviors such as commanding, offering, suggesting, permitting, threatening, warning, prohibiting, contracting, refusing, bargaining, rejecting, acknowledging, justifying, persuading and arguing.

In 1976 National Project on Speech Communication Competencies adopted these five functions for inclusion in its published guides. In addition, the Wisconsin State Department of Education (1979) developed a "communication matrix" incorporating these language dimensions in curricular materials. (See Appendix I for additional information.)

Audience Contexts

In the course of a day, students are parties to communication in diverse kinds of contexts. One method of categorizing contexts is by size (and/or distance) of the intended audience. These contexts are:

INTRAPERSONAL COMMUNICATION. This is the most personal kind of communication. It involves talking to one's self. We engage in such intrapersonal acts as rationalizing, goal setting, praising, and blaming.

DYADIC COMMUNICATION. Much of human communication occurs in two person groups. The student's ability to relate to a friend, a sibling, a mother, and a father is of crucial importance to a happy and fulfilling life.

SMALL GROUP COMMUNICATION. A small group may be defined as an assemblage of people who are in face-to-face contact and who are psychologically "aware" of each other as individuals. Sample small groups include families, peer groups, classroom groups and clubs

PUBLIC COMMUNICATION. Public communication occurs in larger groups where the roles of initiator and recipient tend to be relatively fixed. The context in which public communication frequently occurs includes lecture halls, banquet room, and deliberative chambers.

MASS COMMUNICATION. Where the initiator and recipient are physically separated from one another, and where technology is necessary to bring the message from the initiator to the recipient, we have mediated communication. The common media used to deliver these messages are radio, television, newspapers, magazines, films, records, and tapes.

Teachers of English and speech should develop activities and projects incorporating the foregoing functions and contexts. Advantages of such tasks, according to the Wisconsin project's instruction, are:

1. Functional communication is the focus.
2. A variety of audiences is addressed.
3. A blending of reading, writing, speaking, and listening occurs.
4. Student-centered learning is promoted.
5. A clear, consistent structure is provided.
6. The design is flexible and economic since available, current resources can be used.

Frank (1970) listed several traditional activities useful in producing the terminal behaviors desired for each function of speech communication. While the functions he identified differ somewhat from those in the Wisconsin model, his list is nonetheless useful. (See Appendix II.)

NOTES

The Speaking Process: An Overview

Most English teachers are probably familiar with the steps in the writing process. They also need familiarity with the speaking process, which involves some complex mental and physical actions not unrelated to those involved in writing. Elson and Peck (1966) presented this general outline of the steps in the creation and delivery of speeches:

CREATING

- Generating ideas
- Establishing a purpose
- Doing research
- Selecting materials
- Organizing thoughts
- Adapting to listeners

DELIVERING

- Using language to translate ideas
- Using voice for expressiveness
- Using body for added effectiveness

Notice that some steps listed under each heading parallel the steps of the writing process as presented in the BSAP manual. There is also a third component that needs to be considered:

REACTING

- Recognizing the speech's effects
- Assessing the fulfillment of purpose
- Continuing the interchange of ideas

The evaluative nature of this section resembles that of the "postwriting" phase of the writing process. The speaker, like the writer, is adopting an objective stance and assessing the impact and quality of his creation.

When helping students with the speaking activities involved in the process, teachers need to draw attention to the "deep structure" as well as to surface elements. It is not enough to discuss vocal quality, word choice, gestures, and other conventional concerns of speech. Instead, emphasis should be placed on these elements and specific functions of discourse. The "holistic" approach to language skills should be a basic part of the classroom instruction. The Hymes (1974) model of communicative competence places elemental parts of language within a social context:

linguistic competence in:

- phonology
- vocabulary
- grammar
- word semantics



sociolinguistic competence in:

- oral interaction
- specific functions
- narrative abilities
- referencing
- style shifting

This design focuses on the forms of language (linguistic competence) and on the functions (sociolinguistic competence) that all students need to study. To stress only the forms, as many English and speech courses unfortunately do, is to deny the students experience with the dynamics of language. Shuy (1975) uses an iceberg metaphor (see Appendix III) to emphasize the need for attention to the constructivist position of language study. He maintains that

For reasons unclear and almost incomprehensible, we have developed a tradition of teaching reading, writing, and language from surface to deep, from form to function, from part to whole. Such a tradition stresses the visible and countable aspects of language and assumes that by isolating these bits and pieces, the child can learn them better.

In teaching and assessing speech skills, then, teachers should provide a balance of linguistic and sociolinguistic, or "above the surface" and "below the surface," considerations. The class in which students are evaluated only on the surface features of their speeches and not on the deeper features is not providing what is needed.

APPENDIX I

Communication Functions (Possible Activities)

1. INFORMING.

Presenting news stories on tape or in person
Explaining a process
Engaging in a panel discussion
Giving a demonstration speech
Learning research skills/using the library

2. FEELING.

Analyzing literary characters
Composing and reciting poems
Discussing attitudes
Role-playing
Storytelling
Persuading
Disagreeing

3. IMAGINING.

Creative problem-solving
Dramatizing
Fantasizing
Storytelling
Speculating
Role-playing

4. RITUALIZING.

Participating in job interviews
Taking part in panel discussions
Holding dialogues
Reciting
Giving formal speeches
Refining social communicative skills

5. CONTROLLING.

Reading and responding to editorials
Writing argumentative essays
Debating issues
Critiquing advertisements
Examining lines of reasoning or propaganda
Analyzing messages containing ethical, logical or pathetic proofs
Giving commands or warnings
Justifying personal decisions or actions
Evaluating messages

(Adapted from The Wisconsin Alternative Curriculum Design in Basic English/Communication Skills: Grade 9, Wisconsin Department of Public Instruction, 1979)

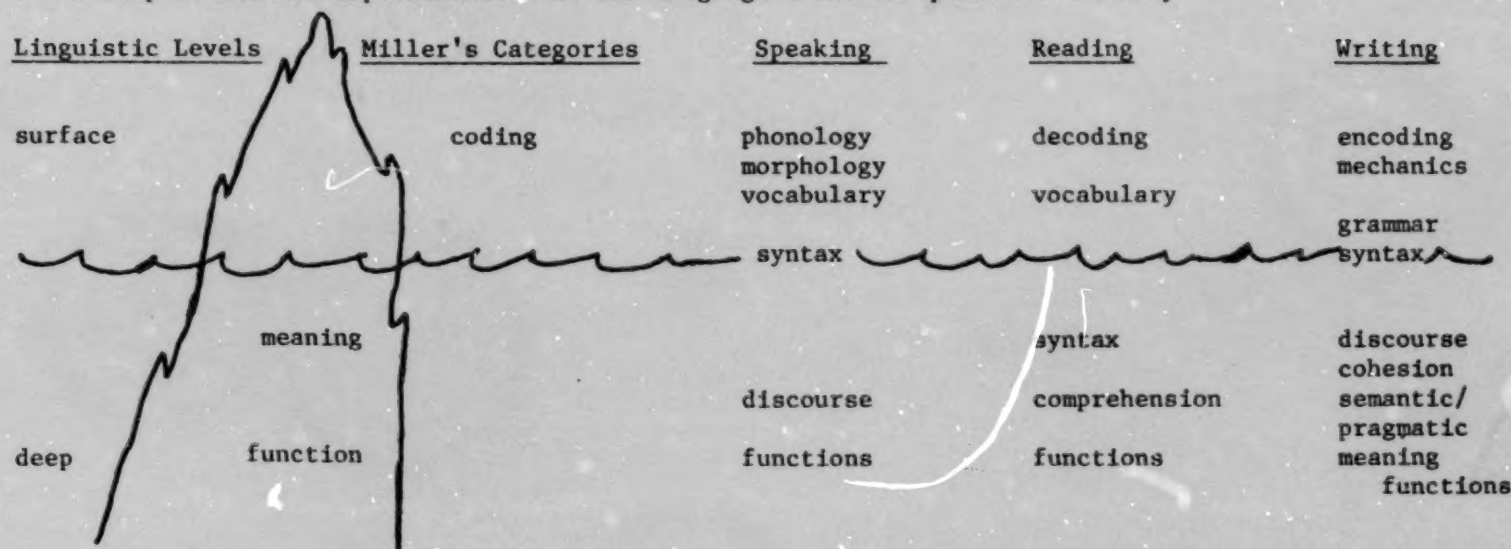
APPENDIX II

Speech Functions and Corresponding Behaviors

<u>Functions</u>	<u>Activities</u>
Stir up meanings	Speech to inform, interview, demonstration, group discussion
Emotional self-expression	Oral reading, drama
Self-exploration	Introductory speaking
Form & maintain groups	Discussions, group production projects (radio, TV)
Problem solving	Debate, argumentative speaking, interviews, group discussion
Leadership and persuasion	Parliamentary procedure, group discussion, persuasion and speaking
Verbal play	Write and produce plays and lead in programs, social conversation, speaking to entertain, and critical discussions of dramatic productions & TV programs.

-Allan Frank, "A Communication Approach to High School Speech Curricula."
NASSP Bulletin (December 1970): 51-61.

A Deep to Surface Representation of the Language Context Aspects of Literacy



Above the water line of the iceberg, above the surface, are those features of language and literacy which are visible, and of course, countable. In reading, the visible aspects are primarily decoding issues. In writing, they are primarily mechanics matters. Most standardized testing measures only the surface aspects of literacy, as evidenced, for example, by even the National Assessment of Educational Progress. Much harder to measure, harder to see, harder to count and harder to teach, are the beneath-the-surface issues related to language and literacy: those aspects which deal with meaning relationships (semantics), language use (pragmatics) and text structure (cohesion). Nor do reading programs commercial or private, address these issues to any great extent. Even definitions of comprehension vary so widely that the term is not to be taken at any particular face value. And of course, the teaching of written composition has long existed without a scientific underpinning for the art of writing.

-Roger W. Shuy, "A Holistic View of Language."
Research in the Teaching of English 15 (May
 1981): 101-111.

APPENDIX III

SPEECH ACTIVITIES

Section III

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Planning Speeches

Ennius, a Roman poet, once said that he would rather fight in three battles than give birth to a single child. A companion said, "I'd rather give birth to three children than deliver a single speech."

The prospect of giving speeches can be terrifying for many people. It has been said by several psychologists that most Americans would rather die than speak before a group. Perhaps the key to alleviating this fear is systematic planning. A person who knows he or she must give a speech on a specified date would do well to plan the speech thoroughly far in advance of the presentation. By following a step-by-step "blueprint," the prospective speaker should be able to prepare and deliver a talk that is reflective of good organization and sincere delivery. These basic questions should be given close attention during the planning stage:

- What kind of speech is to be given?
- What kind of audience is to be addressed?
- How long should the talk last?
- How can the speech be made interesting?

Types of Speeches

There are basically two types of speeches: informal and formal. Thomas (1938) maintains that the informal speaker is an entertainer, while the formal speaker is an instructor. We must remember, though, that all effective speakers are, to some degree, entertainers. A prospective speaker will plan his speech with different considerations about content, length, and tone based on whether the speech is to be an informal or a formal one.

An informal speech may be given before small or large groups and may be long or short, but it's usually short and for a small group. Such a talk may involve being asked to "say a few words" at a meeting, sports banquet, reception, or conference. It could also mean being asked to deliver a humorous or entertaining talk at a joyful occasion such as a birthday dinner or retirement party. In school, it might consist of giving a talk to a club or activity, an assembly program or homeroom.

Successful informal speakers make the task look easy by their consideration of the audience. They appear relaxed, they may joke or laugh at appropriate times, they use gestures, they make eye contact, and they don't go beyond their allotted time. Ideas are examined and organized, anecdotes or jokes are used at suitable times, development of major points or concepts is handled concisely and accurately, and some kind of interesting summary or conclusion is designed. Most speakers do this planning in advance, while gifted and experienced ones often do it during the presentation by "thinking fast on their feet."

In the case of formal speeches, Thomas reminds us that they should be "simple, natural and palatable." They should instruct, entertain (to some degree), and convince through the imparting of honest information. A single speech may be the cause of untold good or untold harm.

Elson and Peck (1966) put serious speeches into these categories:

<u>Purpose</u>	<u>What You Do</u>
To inform	Tell listeners something they don't know
To convince	Gain listeners' acceptance of a statement of truth or point of view
To persuade	Rouse the listener with information which brings pleasure and enjoyment
To impress or inspire	Create strong emotional reactions

Each of these types serves a specific purpose and can be used with certain kinds of audiences. We will now examine each kind of formal speech. The suggestions are given by Elson and Peck (1966).

To Inform

These are given mainly to state facts and give information. This may involve giving simple directions, explaining a process or theory, announcing or explaining plans, or presenting a formal report. The following suggestions help students as they plan such talks:

1. Aim for clearness - Don't use jargon or too much technical language.
2. Be accurate. Check the facts.
3. Avoid broad generalizations.
4. Control feelings and biases.
5. Arrange major points in logical order.
6. Use chronological, climactic, spatial, or importance order.
7. Use simple-to-complex order to classify major points.
8. Pause occasionally. Summarize points made so far.
9. Use visual devices if they help illustrate points.
10. Use definitions, descriptions, comparisons.
11. Use transitional devices.

To Convince

This kind of talk requires accurate information, but it goes beyond the information mode to use facts and to reason and argue from those facts. These recommendations, if followed carefully, can lead to good speeches that aim to convince:

1. Use logical development of ideas or points.
2. State facts of the problem, suggest solutions, prove that a selection is workable, argue that a particular solution is the best choice.
3. Use climactic order.
4. Use causal relations.
5. Appeal to mind or feelings of audience.
6. Use analogies or comparisons.
7. Stress points with which the audience can agree.
8. Use anecdotes, personal references, specific examples to humanize the talk.
9. Use variety to keep attention.
10. Use audio-visual aids.

To Persuade

This kind of speech goes beyond the other two. Belief or agreement must be transformed into action. Listeners must be willing to do something as a result of the talk; they must be touched deeply enough to be moved. The speaker should show the listeners that he knows something needed or wanted by the audience is either available or threatened.

1. Arouse attention and stimulate interest dramatically.
2. Get the audience personally involved.
3. Explain what action you want and why it's desirable.
4. Give facts, reasons, appeals, arguments.
5. Be specific with examples.
6. Wrap up with strong appeals.

To Impress or Inspire

This type of talk, like Martin Luther King's "I Have a Dream" oration, can arouse depth of feeling and commitment. It also can stimulate strong sentiment or quiet reflection about the truths and values of life. Frequently, such talks are idealistic in nature, dealing with abstract qualities. At other times, the talks may be designed to cheer, hearten, and encourage through concrete examples. Suggestions:

1. Start with good, attention-getting opening.
2. Explain why the topic is important.
3. Give examples or illustrations from personal experiences or from experiences of others.
4. Use anecdotes or humor, but don't overdo it.
5. Sprinkle the speech with inspiring comments.
6. Be sensitive to audience responses.
7. Conclude with a striking sentence that summarizes the main idea(s).

Of course, these are not the only kinds of speeches that one can prepare and deliver. Narrative and descriptive talks are also frequently practiced in public school. Each of these can be developed from the BSAP writing manual's suggestions.

NOTES

Gathering and Evaluating Information

No speaker wants to appear unprepared or uninformed on his topic. Dorricott and Gordon (1976) insist that "research broadens your knowledge and understanding of subject matter. Adequate research should help prevent shallow analysis of important, complicated topics." With background information acquired through intensive reading, students should be able to strengthen and communicate their own values.

Once a speaker has decided on a topic, he should begin reading everything available on, and relevant to, that topic: articles, books, essays, monographs --- whatever is obtainable and potentially useful. At this stage, the reading need not be in-depth. An overview of the topic is the goal here. Terms, definitions, cause-effect relationships, and outstanding facts are a few of the points that may be noted.

After reviewing the scope of the topic, the speaker will want to plan a research method. Random note-taking on all phases will usually result in confusion and wasted time. Critical reading on the major aspects of the topic should begin now, with the speaker writing down accurate facts and details. As notes are taken, a bibliography should be assembled in rough form.

Checking the facts by consulting a variety of sources on the topic can be helpful. Remembering that books and articles are written by people who may have particular ideological axes to grind, the speaker should determine whether the facts are used to communicate information or to support the author's points of view. In some rare cases, interviews may be needed to verify information. A direct quote from a living person consulted in a face-to-face setting is often more powerful than a statement taken from print.

It may be helpful to note the two main kinds of facts---primary and inferred. Primary facts include statistics, specific instances, testimony. Inferred facts are those that are "reasoned out" from primary ones. Both kinds should be tested. Students should have exposure to exercises involving such testing procedures as those that follow:

Statistics

1. Who compiled them? When?
2. Are the facts current?
3. For whom were the data gathered?
4. Why were the figures compiled?
5. Are the figures specifically related to the topic under investigation?

Specific Instances

1. Did they really happen?
2. How do we know they happened?
3. Are they relevant to the matter being investigated?

Testimony

1. Is this authority in a position to know?
2. Is there a reason for the authority to be biased?
3. Is the authority recognized by colleagues?
4. Is this testimony supported by that of other authorities and by other evidence?

Like primary facts, inferred facts may be wrong. One might look at too few instances to justify a conclusion. Similarly, atypical instances may be taken as typical. If so, the conclusions will be erroneous. Serious problems with major topics can result from such faulty information.

The importance of causal relationships cannot be slighted. Too often, speakers arrive at faulty conclusions because of errors in assessing cause-effect situations. For example, suppose a student who fails English asserts that the failure occurred because the teacher disliked him. While it may be true that the teacher disliked the student, the bad grade may have had its roots in a number of other causes. Careless speech preparation can result in a misreading of circumstances, and embarrassment can be the result.

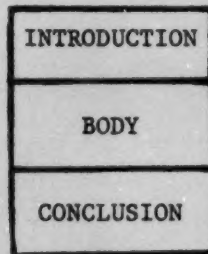
To summarize this section, the student should carefully gather accurate information. Dorricott and Gordon suggest that

Whatever the reasoning process used, no argumentative statement can be stronger than the facts on which it is based. To prepare for debates and discussions in class, we need to assess the situation carefully, gather as much information as possible, and check our facts and our reasoning for accuracy and logic.

Developing a Speech

After doing the necessary background reading and research, the prospective speaker must develop that material into a presentable form that will be matched to the occasion and audience. Aristotle insisted that the primary goal of speaking is to involve the audience in the message. To do this the speaker must first have information and ideas that are clearly organized and logically developed.

One way to begin organizing the material is to recall that, like a composition, a speech has three parts:



Each part should be developed carefully but should not be isolated from the others in overall purpose.

The first step to take, then, is to decide on a purpose. What is it that the speaker wants to do? There must be a central idea, or thesis, that states clearly the intention of the talk. Of course, a sophisticated writer or speaker will not say, "I am going to..." or "The purpose of my speech is ..." Instead, he will communicate the thesis in more interesting language, probably in a single sentence.

During this planning stage, it may be perfectly acceptable to write an explicit statement of the goal. This sentence will telescope the speech. Crapse and McLeod (1979) remind students that

In Greek and Latin, thesis meant "to lay down" or "to put down." Since thesis is another word for purpose statement we can think of writing the purpose statement as the act of "laying down" the goal of the paper. Home builders must construct a foundation on which the new house will rest. In a similar way, the thesis lays down the foundation for your paper.

The same can be said of a formal speech, which is basically oral delivery of a written composition. Some examples of exploratory or thesis statements:

I want my listeners to favor a freeze on nuclear weapons.

I want my audience to agree that our school needs a longer lunch period.

I want my audience to understand the purposes of this new regulation.

In effect, these statements set the limits of the talk and provide the speaker with direction. Notice how easily these can be changed to more sophisticated theses:

A freeze on nuclear weapons is in the best interests of the U. S.

Milton High School needs a longer lunch period.

There are five purposes of the new DMP regulation.

After writing the thesis, the speaker will next decide on the best way to develop the topic. The choices made here will depend upon the nature of the subject matter. These suggestions from Bammer and Koster (1976) parallel those of writing and may be useful in both kinds of activities.

Exposition (Reporting, Defining, Explaining)

1. When using personal observation, be sure the report is accurate and has relevance to the central idea.
2. When using information from authorities, be sure the data are pertinent and defensible.
3. When using statistics, be sure they are accurate. Don't use figures that may be confusing or misleading. Avoid overreliance on statistics. If necessary, round the numbers off for clarity.

Description

1. Be concrete and specific.
2. Give details that add interest. Avoid abstract terms.
3. Use terms to make the audience feel, see, smell, hear.

Narration

1. Remember that experience is concrete and has a rich texture.
2. Take time to build up a sense of audience participation in the experience.
3. Concentrate on concrete words and images.
4. Don't assume the audience already knows who and what you're talking about. Define unfamiliar terms and/or identify people the listeners may not already know.

Persuasion

1. Use verifiable data.
2. Appeal to the audience's desires and values. Understate or underplay emotional appeals for maximum effectiveness.
3. Show how your argument is compatible with the audience's values and needs, or try to convince your listeners that their needs cannot be met without your proposal.

Regardless of the kind of talk being prepared, supporting details must be included to add substance to the basic points the speaker wants to make. A speech that merely presents "surface elements" will not be effective. Shefter (1977) gives these suggestions for developing talks with necessary details:

Describe
Extract
State
Clarify
Exhibit
Narrate
Demonstrate

This basically means to get down to the support that makes main ideas clear.

1. Describe something directly or by comparison, contrast or analogy.
2. Extract support by quotations from individuals or books. What do the experts say?
3. State facts, historical information, or statistics.
4. Clarify by offering examples or illustrations.
5. Exhibit charts, diagrams, pictures, graphs, objects
6. Narrate personal experiences.
7. Demonstrate by performing an experiment or showing how something works or is done.

Introduction

Three purposes are served by an introduction: to gain contact with the audience, to secure attention and arouse interest in the topic, and to reveal the specific purpose and central idea of the talk. These devices may be used in the introduction:

1. Quotations - These should be brief, appropriate to the audience and occasion.
2. Startling Statement - This can be effective when used in good taste. Example: at a first class in flight training, the instructor said, "Look at the man on your right long and carefully. In one month, one of you will not be here."
3. Challenging Question - In his talk on "Losing Weight Easily," a doctor asked an audience of women, "What would you do if your husband forced you to carry a 20-lb. pack of groceries ten miles every day?"
4. Humorous Story - These should be brief and relevant, and they should not offend.
5. Short Demonstration - Use pictures, films, transparencies.
6. Attention-getting incident or illustration.
7. Immediate issues or challenge.
8. Personal reference or greeting
9. Reference to something related to the occasion

Shefter conducted an analysis of 155 speeches going back to the time of Julius Caesar and coming up to the 1970s. Here is the "box score" of the frequency with which particular types of introductory paragraphs were used:

Direct reference to the topic	57
Historical reference or narration	26
Identification with the occasion	25
Identification with audience	21
Humor	10
Quotation	10
Apology	3
Description	2
Statistics	1

This is not to suggest that all speakers begin their talks with direct reference to the topic. However, the list does seem to indicate that some of the more traditional openers have been used with great success over many years. The point students should keep in mind is that the introduction should be appealing and "audience centered."

Body

This is the longest part and must contain material directly related to the thesis. Actually, it develops the central idea in an organized sequence. These are some ways the body can be developed (Robinson and Lee 1965):

1. Topical Arrangement

Purchasing a Videotape Recorder

- I. Cost
- II. Size
- III. Performance Options
- IV. Warranty

2. Time Arrangement

Development of the Automobile

- I. The first automobile
- II. Automobiles 1910-1915
- III. Automobiles 1915-1925

3. Space Arrangement

Trouble Spots in the Caribbean

- I. Cuba
- II. Guatemala
- III. El Salvador
- V. Honduras
- VI. Nicaragua

4. Cause-Effect Arrangement

- I. Development of the Salk Polio vaccine was a great medical achievement (cause)
 - A. The virus was discovered and isolated.
 - B. The vaccine was made in the laboratory.
 - C. The vaccine was tested on animals in the laboratory.

II. The real test was its use on humans (effect)

- A. In 1958 with limited use the number of polio cases was greatly reduced.
- B. In 1959 with wider use there were no epidemics of polio.
- C. In 1960 polio cases were still further reduced.

5. Logical Arrangement

Our City Should Conduct a Campaign Against Flies

- I. Thousands of flies infest the city every year.
 - A. They breed everywhere.
 - B. They buzz at every door.
- II. Flies spread disease.
 - A. They carry germs.
 - B. They contaminate food.
- III. Flies can be eliminated easily.
 - A. Widespread use of DDT kills them.
 - B. Cleaning up refuse prevents their breeding.

6. Problem-Solution

(Problem)

- I. Deaths on the highways are a major problem in the United States.
 - A. In 1963 there were 43,6000 deaths and 1,600,000 disabling injuries in traffic accidents.
 - B. In the Korean war an average of 8500 people were killed in each year of fighting.
 - C. The causes of these accidents are known:
 - 1. Speed and higher horsepower of cars are the greatest.
 - a. Speed caused 19,500 of the deaths, or one of every two; it caused one of every four injuries.
 - b. Careless or untrained, irresponsible drivers caused close to a majority of accidents.
 - c. Faulty equipment was responsible for only 5 per cent of the accidents.
 - 2. The toll is increasing despite steel car bodies, safety glass, seat belts, padded dashboards, and power brakes.

(Solution)

II. Driver education is the solution for the major cases.

- A. In grade school, children can be taught:
 - 1. Rules for the road.
 - 2. Road signs.
 - 3. Proper driving courtesy.
- B. In high school, training can be continued:
 - 1. Proper driving techniques and habits.
 - 2. Careful driving.
 - 3. Further knowledge of laws, etc., to qualify them for safe driving (less speed) and their licenses.
- C. This training will remedy the problem by getting at the major causes, the careless driver and excessive speed.

7. Climactic Arrangement

(Mountains Thrill Me)

- I. The Bad Lands are mountainlike formations caused by erosion of wind and water.
 - A. Location is in western South Dakota.
 - B. There are interesting colors and shapes, but there is little height.
- II. The Black Hills are mountains but not of extreme altitude.
 - A. They present beautiful color scenes and interesting vegetation in South Dakota.
 - B. The Needles are very striking.
 - C. Mount Rushmore, with the carved figures of the four Presidents, is most impressive.
- III. Rocky Mountain National Park (Colorado) contains the highest peaks I have seen.
 - A. Long's Peak and over twenty others are over 14,000 feet, but they are not so overpowering as others I have seen.

- B. Bear Lake and others high up in the range are picturesque.
- C. Trail Ridge Road is the highest traveled road in North America and permits a view of the whole range.

IV. The Grand Tetons (Wyoming) are much like the European Alps.

- A. They rise abruptly from the floor of Jackson Hole.
- B. Jenny Lake and Jackson Lake are directly at the foot of the huge peaks.
- C. The Tetons have a rugged beauty, but are not so high as Long's Peak.

V. Glacier National Park (Montana) gives me my greatest thrill.

- A. There are four gorgeous mountain areas, with peaks surrounding the lakes in each case.
- B. The scenery in each area is distinctive and almost overpowering.
 - 1. The East Glacier area has peaks around Two Medicine and St. Mary's Lakes.
 - 2. Around Swift Current and Josephine Lakes there are many glacial areas.
 - 3. Waterton Lake and the peaks are like the fiords in Norway.
 - 4. Lake McDonald is different, with its peaks set in green slopes and forests, and is very lovely.
- C. The fifty glaciers on the mountains make them unique.
- D. The Going-to-the-Sun Highway and Logan Pass are more thrilling to me than Trail Ridge Road in Colorado.

Conclusion

No one likes to hear a speech that lacks a sense of finality, of summation, of satisfying completeness. The main goal of any conclusion, whether written or spoken, is to clinch the central idea, to reinforce it and summarize the main points. Good conclusions leave the audience with a feeling of the speaker's organization. Robinson and Lee (1965) suggest using one of these kinds of summaries in a conclusion:

1. Formal Summary. Reports briefly the main points, usually with variations on wording.
2. "In Other Words" Summary. The idea is stripped down and reworded in common-sense language.
3. Epigram. Wit is used in the summation of the main points. Things are tied together in a short, pithy phrase. Example: "A good speech has a good beginning and ending, which are kept close together."
4. Appropriate Quotation. Expresses briefly, vividly, and dramatically the key idea of the talk.
5. Illustration or Striking Incident.
6. Appeal or challenge. Associated with drives and emotions of audience.
7. Specific Procedures Applied to Audience Interests. Asks the listeners to take a specific action.

Effective speakers never end a talk in a deadening way. Some endings that students should avoid are:

1. Now I have told you about....
2. This concludes my speech.
3. I am now summarizing my talk.
4. That's all.

As ridiculous as these sound, there are some students who use them for want of knowing something better to say. Teachers should instruct classes in how to end speeches effectively, and students should be given many opportunities to experiment with those endings. A good composition book will contain many suggestions on how to write appealing conclusions in essays and other assignments. These ideas can be extended to the speechmaking process.

Outlining

Just as a carpenter follows a set of plans when building a house, a speaker usually needs some kind of guide to direct him in giving a speech. Professional, experienced orators often succeed without written plans, but students who are just beginning to gain experience in giving talks should have a written guide. The format of the guide will depend upon the nature of the speech and the kind of listeners being addressed. An outline is often the most useful kind of plan for students to use.

Unless a particular form of outline is demanded by the teacher, the student speaker may want to experiment with a variety of forms until he finds one that is suitable and workable in delivery. Sentence and topic outlines, the most common types, are amply delineated in most composition texts. The model outline previously discussed in the "Body" section illustrates the types of order that may be used in planning a talk. Teachers should spend time working with students on ways of constructing and using outlines.

With greater experience and confidence, students may eventually reach the point at which they don't need formal outlines. Like Ronald Reagan and other skilled communicators, confident students may use note cards with jottings. Until that time, though, use of outlines will continue to be advisable.

Appendix I contains a suggested form for speech outlines.

Rehearsing and Delivering Speeches

Even though a speaker may have an excellent written text, poor delivery will make its contents dull. Consider these examples:

- Senator John Glenn, speaking at the 1980 Democratic National Convention, "left them snoring in the aisles." While his speech was written well, it was delivered in a mediocre fashion unsuitable for the occasion.
- Senator George McGovern, the 1972 Democratic Presidential nominee, failed to excite voters largely because of his professorial speaking style. Writer Tom Wolfe said, "Whereas some candidates words started fire, McGovern's words were fireproof."
- President Jimmy Carter's speeches — even the better ones — were often delivered with such poor timing that key ideas were glossed over and thus lacked impact.

These three examples, all from the political arena, are just a few illustrations of how people with much to offer can fail to "connect" with their audiences. In business, education, medicine, law, and other professions, untold hours and dollars are lost each year because of poor communication. Frequently, a single speech can mean the difference between success or failure of ideas with great potential. The most brilliant text can lack sparkle in the hands of a lackluster speaker. It is therefore imperative that students study and practice delivery as a part of their training in oral communication.

To make a speech memorable, students should remember that the average listener will be able to recall only about a third of the speech's contents. Consequently, the talk should be presented in ways that will involve the audience. One of the best ways to prepare for this effect is through careful rehearsal. Moulton (1982) recommends following these steps.

1. Simulate conditions of actual speechmaking.
2. Keep a strict eye on the time. Consider eliminating a few minor points or illustrations if necessary.
3. Remember that communication begins before delivery — at the moment the audience sees you. Gestures, postures, and appearance all contribute to the audience's reactions. Devote some time to non-verbal aspects of the presentation.
4. Take your outline and evaluate it. Make any necessary change. Try to visualize the audience's expectations of you.
5. Polish and refine the delivery. Strive for natural behavior.

This kind of practice, when done seriously, can help students gain expertise and confidence in the preparation of their oral presentations. The actual delivery of the talk before an audience — "that great black monster," as Oscar Hammerstein once called it — need not be such a terrifying experience if enough meaningful practice has taken place. Sells (1973) summarizes the requirements for an effective speech this way:

1. You must have a clearly defined goal.
2. You must have something to say.
3. You must know how to say it.
4. You must know when to quit, and how.

If students can meet these criteria, their delivery can be memorable and influential.

Consider Sells' third suggestion. The simple statement involves skills in delivery, and practice with a variety of planning methods is one of the best ways to obtain those skills. Some experienced public speakers use detailed texts, with marginalia suggesting appropriate pauses, emphasis, and volume changes. Others use only index cards with brief notations, usually key terms to be stressed. Some use unorthodox spacing to insure easy reading. Reverend Peter Marshall, for example, wrote his sermons in a slanting format, with key words spaced at various angles. This arrangement helped him keep his place while allowing freedom for eye contact and use of gestures.

One of the more interesting methods of delivery was that used by Mark Twain in his famous "lectures." When constructing a talk, Twain mentally divided the speech into several sections, each of which he associated with the rooms in his house. As he talked to his audience, Twain would visualize part of his anecdotes at various points in a given room. For example, the living room sofa would represent the Widow Douglas, the armchair Judge Thatcher, and so on. When time came to change topics, Twain imagined moving from one room to another. Thus, the living room may have served to remind him of scenes of Huckleberry Finn, while the den called to mind incidents in Tom Sawyer. By the end of his lecture, Twain had made a mental tour of his own house. This method, while convenient, may have been hard to carry out. Twain once declared, "It takes three weeks to prepare a good ad-lib speech."

Whatever the method used to aid in delivery, rehearsal is the key to a successful performance. It is here that we need to consider other important elements of speaking — volume, pace, language, and nonverbal communication.

Volume

Concerns about volume stem from several sources — size of the audience, acoustics of the room, subject of the talk, outside interference. Years ago, speakers had to be able to project their voices into every corner of huge auditoriums and theaters. With today's electronic technology, modern speakers seldom have to wear themselves down physically in order to be heard. Nevertheless, appropriate volume is necessary if communication is to take place.

If microphones are not present, the speaker will have to project in a manner that will be tactful and suitable. Moulton (1982) recommends "buying some time" with the audience by thanking the person who did the introduction, by greeting the audience, or by making a short reference to the occasion. This allows the speaker a chance to adjust volume so that all listeners can hear. Another, though less sophisticated, technique is to ask the audience if they can hear the speaker. This should be done as a least resort, though, because it is usually rather boring.

If microphones are present, the speaker should use them with skill because bad vocal qualities as well as good ones can be transmitted. Standing too close can give the voice a muffled or slurred sound; it also can produce "popping" affects when certain consonants are spoken. On the other hand, standing too far back can prevent transmission of the speech to all hearers. It is not at all inappropriate for a speaker to adjust a microphone to a suitable, comfortable level. By no means, though, should the speaker clutch or manipulate a stationary microphone throughout the talk.

Likewise, the old practice of blowing into or tapping the microphone to see if it's working is offensive to many listeners. (Mel Brooks' movie High Anxiety contains an excellent parody of such monotonous speaking practices.) The speaker who adopts a natural, comfortable posture while speaking in a normal volume will probably have few problems being heard.

Students of speech also need to practice changes in volume and force effects. Elson and Peck (1966) assert that

...volume refers to the amount or degree of sound produced whereas force implies the energy or rigor with which you project sound. You need both in speaking...When you raise your voice in anger, defiance, or excitement, you add force and volume. When you lower your voice to express feelings of sorrow, sympathy, compassion, restraint, or solemnity, you decrease volume and force.

It is recommended that students practice variations in force and volume to gain experience in "connecting" with their audiences. Poetry may be studied and read partly for development of oral skills, for numerous poems lend themselves to vocal variations. Additionally, recordings of famous speeches can be played and analyzed. As an alternative or supplement to these activities, songs performed by skillful popular vocalists can be played and studied as examples of effective volume changes. Mel Tormé, Jack Jones, Frank Sinatra, Vic Damone, Carmen McRae, and Joe Williams are just a few of the singers who have mastered the skill of altering volume to correspond with meaning and tone.

Pace

One of the most common faults of poor speeches is that of improper pacing, mainly speaking too rapidly. Fast talking may be attributable to nervousness, lack of preparation, poor understanding of the material, or insincere communication. The example of Jimmy Carter's poor pacing has already been cited. Numbers of other public speakers have also been guilty of this weakness. Perhaps having students view videotapes or listen to recordings of such talks will help them avoid this common problem. Elson and Peck (1966) give their students these guidelines for pacing:

1. Know your introduction and conclusion.
2. Maintain the forward movement of the thought pattern.
3. Strive for earnestness, sincerity, power.
4. Concentrate on thought, not the word.
5. Master pronunciation before the speech.
6. Don't race, run out of breath, drop the end of sentences.
7. Indicate transitions ("For example," "In other words," "Furthermore," etc.). This produces meaningful pauses.
8. Match your delivery with the speech's mood.
9. Watch the audience for evidence of puzzlement or uncertainty. Repeat key phrases, terms, ideas.

Most of these techniques lead naturally to a pace that will be appropriate and pleasing to the listener.

Language Usage

Inexperienced, unprepared, and incompetent speakers frequently make errors in the use of language. Barnes (1931) identified five kinds of mistakes most noticeable in speeches:

1. Words carelessly enunciated or incorrectly pronounced
2. Words used in the wrong sense
3. Gross violations of grammar
4. Slang
5. Mechanical errors in the written text (reflected in the delivery by poor pacing, mispronunciation, stalling, repeating)

To avoid such embarrassing problems, prospective speakers should consult the dictionary and other reference sources, check questionable usage, eliminate undesirable terms and revise the written text well before the date of the speech. It is often useful to have someone else read the drafts and offer constructive criticism. These practices can make the resulting speech sound pleasing and professional.

Voice and Diction

Personnel directors list expressive voice and clear, correct speech among the first considerations for all positions which involve meeting the public and sharing ideas (Ommanney and Schanker 1972). Thus, study of vocal qualities should be stressed in English and speech classes.

People who have pleasing dispositions and healthy, relaxed bodies generally have good voices. Stress, polluted air, family and school affairs, and a number of other social and environmental factors can affect a young person's voice. Some scientists believe that the individual's vocal habits are fairly well established by the teen years. Frequently, these habits are not the ones teachers and parents favor. Intensive attention may have to be given in the English or speech class to the improvement of the student's voice and diction.

Robinson and Lee (1965) suggest that students ask themselves these questions when judging their own diction:

- Do people ask me to repeat because they can't hear what I say?

-Do my listeners miss certain parts of my sentences?

-Do they fail to understand certain words or endings?

The answers may help individual students diagnose their own articulation problems. The teacher can then assist in the improvement of specific weaknesses.

Three kinds of errors in diction are common among American speakers (Robinson and Lee 1965). An individual may omit sounds (libery for library), substitute one sound for another (dese for these), or distort sounds (toime for time). Some of these errors result from environmental influences, while others are dialectical in nature. Still others are caused by carelessness.

In the case of omissions, teachers can have seriously deficient pupils work on vowel and consonant articulation. To avoid embarrassment, tape recorders and one-to-one tutoring may be useful in this effort. Playing and discussing records or tapes of expert speakers may also help by providing outstanding models.

Appendix II contains the ASHA's list of the ten best speaking voices in the world, several of which are available on record.

Substitution and distortion problems may be rooted in regional language practices. Students from the Bronx will probably say dis, dat, dem, dose (this, that, them, those). Children growing up in Colleton County, South Carolina will probably say toime for time, doime for dime, and moine for mine. When helping classes acquire skill in more standard pronunciations, teachers will need to avoid insulting or embarrassing students whose dialects may "sound funny" to other members of the class. A study of regional dialects can be one of the best ways to generate standard usage and articulation while making students aware of geographical variations in speech.

Some mention needs to be made here about the teacher's role as a model speaker. In her everyday use of spoken language, the teacher needs to speak clearly and distinctly. At no time should the teacher's speech be slurred, ungrammatical, or imprecise. Additionally, use of "teacher talk" should be avoided, if possible. This kind of language, according to Hook (1965), usually consists of one or more of these traits: unnaturally precise enunciation or "stage English", rising inflection, and a "know it all" tone. The main danger of these three practices is that of discouraging student involvement. Consequently, the teacher should always strive to use her language clearly, distinctly, and humanely.

Eye Contact

One of the hallmarks of sincerity in face-to-face and one-to-many communication is eye contact. People whose eyes wander around the room when they're being spoken to may seem uninterested, angry, or not serious. The same can be said of the speaker whose eyes wander or focus on the floor or walls during a presentation.

Common "eye errors" made by speakers are

- Looking away from the whole audience
(at walls, lights, floor, windows)
- Looking at only one part of the audience,
or at only one listener
- Looking down at the text throughout the
delivery

Students should be encouraged to make appropriate visual "connections" as they speak. One of the best ways for them to practice this skill is by picking out three or four people in different sections of the crowd and making direct (but not too long) eye contact with them. Preferably, the listeners the speaker chooses to focus upon should be ones who, by their nonverbal feedback, appear to be getting the message.

Gestures

Basically, a gesture is the movement of any part of the body to help express or reinforce an idea. A toss of the head, a pursing of the lips, a lift of the eyebrows, a Billy Graham-type sweeping of the air with the hand - all are gestures expressing or punctuating ideas. Adolf Hitler's speeches were animated by the rapid chopping movements of his arms. Harry Truman's jerking of his head from left to right and back again added impact to his words. Martin Luther King's encompassing eye contact, shoulder movements, and occasional thumping of the podium captivated his listeners. All skilled speakers use gestures to drive home forcibly or to underline calmly the ideas they try to communicate.

These fundamental gestures, delineated by Robinson and Lee (1965), should be noted by students of speech:

1. POINTING - Indicates direction, location, stresses an idea.
2. ACCEPTING OR GIVING - Extending the hand with the palm up may represent a willingness to share or an appeal for acceptance.
3. REFUSING OR REJECTING - Putting the palm down or outward indicates refusal or rejection of an idea.
4. DESCRIBING - Using the hands to form shapes, sizes, heights, or actions gives specific meanings to language. It helps build word pictures for the audience.
5. EMPHASIZING - Clenching the fist or shaking the index finger indicates strong feelings.
6. DIVIDING OR RELATING - Using the movement of the hands may indicate separation of ideas. Time intervals, order, or sequence can also be made clear with such gestures.

At times, speakers use gestures unconsciously. Clinching the fist, for instance, may take place automatically when strong feelings are aroused. A change of attitude may be first expressed by the eyes, then by the other parts of the body without the speaker's awareness of the physical changes. Nevertheless, students need to be aware of how gestures can be used consciously during delivery to aid in communication. Every gesture must have a definite purpose; if there is no purpose, there should be no gesture (Ommanney and Schanker 1972).

Evaluating the Speech

Perhaps the most obvious way for a speaker to assess the effectiveness of his presentation is through a recording of it. A videotape can be highly beneficial in analyzing gestures and nonverbal cues as well as vocal qualities. If video recordings are not available, an audio cassette player can be used.

Furthermore, it helps to have a second person experienced in speechmaking to analyze the presentation through notes or checklists. In the classroom, the teacher will usually be the evaluator. In other settings, the speaker might select a friend, parent, or classmate to assist in the evaluation.

The checklist contained in Appendix III can be used for analysis of talks presented in class.

NOTES

Some Barriers to Oral Communication

Not all oral communication, as we know, is effective. A number of breakdowns can occur between the sending and receiving of messages. In many cases, the source of the interference comes from outside the sender and receiver. These environmental agents may or may not be controllable. Disruptive students may prevent a teacher from communicating with a whole class. Faulty connections may distort telephone conversations. Bad weather may cause poor radio and TV reception. In each of these cases, some static delays, distorts, or prevents the transmission and/or reception of messages.



Firm discipline by the teacher, a phone call made at a later time, and adjustment of the TV or radio antenna may improve communication in the three cases cited above. In some other cases, though, breakdowns occur because of factors inside the sender or receiver. Allen (1968) believes that stage fright, faulty listening, and semantic confusion are the most common barriers to clear oral communication. Since this manual is addressing speech skills, listening will not be discussed. However, the two other barriers will be examined.

Stage fright is quite common and natural. It is a physical response to a situation, or set of situations, perceived to be threatening. The club members asked to "say a few words" about a topic, the student called upon to answer questions or to read for the class, the church members asked to make an announcement on short notice probably experience some trepidation. Like the nervous characters frequently played by Don Knotts, their legs may tremble, their throats may get dry, their eyes may water. All these are natural, human reactions that are annoying but controllable.

Contrary to popular opinion, many professional entertainers get stage fright before going on stage or before the camera. Laurence Olivier is known to pace and to wring his hands before performances. James Dean often jogged immediately before a scene as a means of working off tension. Elvis Presley usually prayed and took deep breaths just before his concerts. Other stars have admitted getting sweaty palms and "butterflies" when an appearance is imminent.

Fortunately, most entertainers and speakers can control their fright. Only when the anxiety becomes unrestrained does the delivery of the message run the risk of becoming ineffective. Allen (1968) asserts that the most effective speakers are not those who lack stage fright but, rather, those who learn to harness the energy so that it may work for instead of against them. He maintains that speakers should keep these points in mind:

Accept stage fright for what it is - a normal bodily reaction to tense situations.

The extra energy underlying the symptoms of stage fright can be harnessed and made to work for you.

Be well prepared. Have a clear conception of what you want to say and how you want to say it.

Look at your audience realistically. Many members want to help you along and acquire information and insights from your speech.

Focus on the task rather than on yourself.

Hayakawa (1949) points out that "Whenever two or more human beings can communicate with each other, they can, by agreement, make anything stand for anything." Thus, a word means nothing more than what a group of people agree to let it mean. This is a basic "rule" of a language, for words are a means of exchange. The sender and receiver agree upon the meanings of the symbols (words) they employ; meaningful transactions can then occur. Semantic confusion can arise when a speaker uses a specialized jargon, dialectical expressions, or vocabulary level unsuitable for the audience. When Davy Crockett ran for Congress, his opponent delivered a rambling, four-hour speech full of terms his rustic audience could not fathom. When Crockett took to the stump, he used a "down home" style with familiar words plucked from farming and exploring; his success was immediate. Students, when giving oral reports, should not use language that is confusing to the rest of the class unless such language is part of a prepared dramatic presentation, literary passage, or other activity in which the student is being true to the words of the author.

Semantic confusion can also occur in more subtle ways. When a group of words takes on different shades of meaning, the audience can receive a message different from the one intended. Allen (1968) gives this real-life example:

An infantry private from Indiana beat a hasty retreat into the woods when the commander of a passing motor convoy shouted, "Bear to the right!" The private, after being pulled from his perch in a tree, explained, "I'm afraid of bears."

This communication foul-up occurred because the word bear, used by the commander to mean turn, was interpreted by the soldier in a different way. So, too, can other words cause confusion. Time magazine reported that in Florida's 1950 campaign for the Senate, George Smathers caused Claude Pepper to lose votes by declaring to backwood voters that "Pepper's sister is a thespian in wicked New York. Before his marriage, he was known to practice celibacy."

Words may also take on emotional meanings. Terms like democracy, Christian, communist, liberty, and America can draw strong reactions from people. Advertisers and political propagandists are well aware of this, and they will exploit sensitive people through manipulative use of powerful words. English and speech teachers would do well to include in their curricula a unit on the powers of language. Books and articles by William Safire, Edwin Newman, John Simon, and other commentators on language would be excellent resources.

NOTES

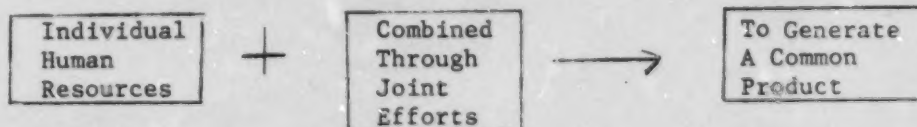
Discussion

One of the foremost goals of our educational system is to help students acquire skills for surviving and succeeding in the world they will encounter after graduation. As we adults already know, getting along with others is essential if we are to prosper in our work. In preparing students for life beyond the classroom, we should be fostering the development of interpersonal communication skills. Perhaps this can be done most efficiently through small group activities in which students exchange ideas, share information and opinions, and think together.

Stech and Ratliffe (1976) have written extensively in the field of discussion strategies. Their list of group models may be useful in orienting students to tasks performed by people working together:

1. FACE-TO-FACE GROUPS. All members are in one room, usually facing each other. Their work is interdependent.
2. DISPERSED GROUPS. Members work in different locations, keeping in touch by phone or letter. They usually hold an organizational meeting and a followup conference at the end of their tasks.
3. REPRESENTATIVE GROUP. Individuals represent others within the organization or community. The members respond to the needs and interests of their constituency.
4. INVESTIGATIVE/DECISION-MAKING GROUP. Members investigate, report, and make recommendations.

The process of group work may be visualized this way:



Regardless of the kind of groups formed in the classroom, the teacher needs to be aware of factors that affect the work of groups. Dorricott and Gordon (1976) have discussed several of these factors in detail; a summary of their comments follows.

Size

In face-to-face groups, the number of people involved can aid or hinder completion of the task. If more than five people are involved, problems in communication can develop. One person will usually dominate, while shy members speak not at all or only to the most important people present. Small sub-groups may evolve.

Setting

If several groups are in one room, overcrowding and noise can stall the tasks. It is usually more convenient to choose a large room, or series of rooms, with circular arrangement of desks. Plenty of space should be provided between the desks. As far as possible, the room(s) should be away from noisy streets, playgrounds, halls.

Eye Contact

A feeling of cohesion will develop naturally if members of the group like each other. Likewise, eye contact will be made when the atmosphere is a nonthreatening one. Members tend to look more at other members while listening than when speaking.

Participation

If cohesiveness exists and the goals are clear, all members will take part in discussion. Leadership and influence will emerge from the most involved participants. The leaders should try to involve fearful or withdrawn members on the fringes of the circle.

Teachers who arrange discussions and other group activities need to provide structure for the members and leaders. These general suggestions can be followed:

- Set up and communicate rules about expectations.
- State clearly the problem or task.
- Give groups an outline or model of the steps to be followed.
- Time the activity.
- Allow each group to select a leader and a reporter.

More specific guidelines for discussion are offered by Dinkmeyer and McKay (1980):

Structuring. Set specific guidelines. Teach students to hold orderly, productive discussions by enlisting their help in formulating guidelines.

Universalizing. A cohesive group depends upon students knowing they have much in common. This feeling promotes careful listening as well as willingness to speak. Encourage students to share feelings and/or ideas.

Linking. Facilitation of discussion is encouraged by verbally making connections between different people. Point out similarities and differences in opinions, beliefs, and values. Listen carefully to what students say. Be sensitive to nonverbal expression.

Redirecting. Try to involve all group members in the discussion. Redirect questions or statements ("What do others think of that?") Redirect negative comments ("How do others feel?"). This encourages students to get involved in discussions, and it allows you to step out of the role of authority figure, creating a more democratic environment.

Brainstorming. Invite students to share any ideas they have about issues, questions, or problems. Emphasize that there will be no wrong or right answers and no evaluation until all suggestions are given. Encourage creative thinking ("Of what use is poetry to us?").

Summarizing. Stop at various points and give summaries from the students' perspective. At times, call on a student to do the summarizing. Focus on content, feelings, beliefs, or attitude.

Encouraging. Show students how to encourage others by noticing their improvements: "I liked the way you people settled that argument." "John, we all appreciated your efforts," etc.

In a comfortable, non-hostile classroom environment, small group discussions can be a challenging and creative alternative to instructional routine. For long-range groups to be successful with their work, several conditions must be met (Mattox 1975):

- The group thinks of itself as a unit. Members cooperate to attain identified goals.
- Members understand the purpose of the group.
- The group develops standards which guide its action.
- Participation is widespread, though some members contribute more than others.
- Attempts are made to include all members in discussions.

-The atmosphere is warm and friendly. Each member feels a part of the group.

-Leadership is shared.

-Talents of group members are utilized.

-There is continuous evaluation of goals, attitudes, patterns of interaction.

Appendix IV contains additional recommendations for group leaders while Appendix IVa presents suggestions for members of groups. Appendix V presents several models of discussion formats. These can be incorporated into, or adapted for, English and speech classes with a minimum of difficulty.

NOTES

Debate

A specialized form of public speaking, debate combines elements of informative, persuasive, and impromptu speaking. Two sides present opposing views, arguments for and against an idea or course of action. Debates appeal to audiences to decide which point of view is more logical and convincing. There is no middle ground in a debate. These two columns show the relationships and differences between discussion and debate (Robinson and Lee 1965):

DISCUSSION

cooperative

no decision; perhaps an agreement or consensus

dynamic: changing or "developing" reasoning

shifts of opinion is characteristic

informal: usually no set rules for number of speakers, or time limit

objective: start with a problem and find the best solution

delivery: conversational, expository

DEBATE

competitive

decision by vote, action

static: position and lines of reasoning are set

shift of opinion impossible- original position must be kept throughout

formal: school debates permit one affirmative and one rebuttal speech per person with strict time limits

objective: start with a proposal and win the decision for your side

delivery: argumentative, persuasive

A debate, then, is usually more structured, competitive, and objective than a discussion.

Like persuasive speech, debate must start with a clear, specific statement or proposal. This is called the resolution, or proposition. An example:

Resolved: That the United States should cease all military and financial aid to the government of Nicaragua.
--

Resolutions should always be stated affirmatively. The side supporting the resolution is called the affirmative; the side opposing the resolution is called the negative. The resolution must be as clear-cut and definite as possible. Might, may, perhaps, and similar terms should be avoided. Examples of affirmatives and negatives:

AFFIRMATIVE

There is a need to change
U. S. policy toward the
government of Chile.

There is a need for longer
study hall periods at Wilson
High School.

There is a need in S. C.
for a merit pay system
for teachers.

NEGATIVE

There is no need to change
U.S. policy toward the
government of Chile.

There is no need for longer
study hall periods at Wilson
High School.

There is no need in S. C.
for a merit pay system
for teachers.

The duty of the affirmative is called the burden of proof. In court cases, the prosecution assumes this duty. That is, the prosecution must prove that the defendant has broken a law. The negative corresponds to the defense lawyer. Robinson and Lee (1965) say that the affirmative has to prove three issues in order to establish a prima facie case:

1. The present policy needs to be changed.
2. The action proposed in the resolution is a practical way to change the policy.
3. The change would be beneficial.

The negative can adopt any of four cases to defend the affirmative.

1. It can defend the present condition (status quo).
2. It can contend that although there is some weakness, it can be met by making a slight change.
3. It can admit there is a need to change the situation, and advocate an alternative proposal.
4. It can use direct attack on the affirmative proposal.

In outline form, the principal sections of an affirmative case would be:

- I. Introduction: brief history and statement of the proposition and position of the affirmative.
- II. Definition of the terms of the proposition.
- III. Basic issues to be proved with supporting evidence.
 - A. There is a need to change the present conditions.
 - B. The affirmative plan is a practical way of changing the present situation.
 - C. The proposed change will bring definite change.
- IV. Conclusion and summary of issues proved.

The principal parts of a typical negative case would be:

(Direct attack on all issues)

- I. Introduction and statement of the negative position in the debate.
- II. Definition of terms of the proposition.
- III. Basic issues to be attacked:
 - A. There is no need for a change.
 - B. The affirmative plan is not practical.
 - C. The proposed change would introduce many detrimental effects.
- IV. Conclusion and summary of points proved.

If the affirmative side makes a convincing argument for the resolution, it has done its job with the burden of proof. The negative will win if it successfully refutes the argument.

Moulton (1982) presents one of the most common plans for debates lasting one hour:

Constructive Speech
(Presentation of Cases)

First Affirmative	-	10 minutes
First Negative	-	10 minutes
Second Affirmative	-	10 minutes
Second Negative	-	10 minutes

Rebuttal Speech
(Attack + Summary)

First Negative	-	5 minutes
First Affirmative	-	5 minutes
Second Negative	-	5 minutes
Second Affirmative	-	5 minutes

A look at the tasks of the speakers in each phase of the debate reveals the importance of preparation and delivery.

First Affirmative

- Must state resolution
- Must define terms
- Lists major points
- Establishes need for change
- Describes plan to meet needs

First Negative

- May reject definitions given by affirmative
- Attacks plan as impractical or undesirable
- Presents a different plan
- Presents its own case
- Shows that affirmative's plan is weak

Second Affirmative, Second Negative

- Answer objections of previous speaker
- Present prepared cases in more detail
- Summarize main points of cases

Rebuttals

- Deal with unanswered points of opposite side
- Emphasize strong points of each side's cases
- Offer additional evidence

At the end of the presentations, the judge(s) or audience will decide who won the debate. The winner will be the side which makes the most logical and persuasive arguments.

Fryar and Thomas (1979) present this model of cross-examination, which allows for direct confrontation between debates:

First Affirmative Constructive	-	8 minutes
Negative Cross-examination	-	3 minutes
First Negative Constructive	-	8 minutes
Affirmative Cross-examination	-	3 minutes
Second Affirmative Constructive	-	8 minutes
Negative Cross-examination	-	3 minutes
Second Negative Constructive	-	8 minutes
Affirmative Cross-examination	-	3 minutes
First Negative Rebuttal	-	4 minutes
First Affirmative Rebuttal	-	4 minutes
Second Negative Rebuttal	-	4 minutes
Second Affirmative Rebuttal	-	4 minutes

This arrangement is used in many high school debates and is approved by the National Forensic League and American Forensic Association.

In preparing for a debate, students should use careful reasoning and proof to support their positions. According to Fryar and Thomas (1979), reasoning is the process of providing reasons for your claim on the beliefs of other people; proof is information which is considered sufficient for believing a claim. Students should have practice in the basic kinds of reasoning. Information and examples can be found in a number of textbooks on composition and critical thinking. Fryar and Thomas (1979) have included numerous illustrations that may serve as excellent models of reasoning. Hardnadek (1976) gives many other outstanding examples and activities that can be easily adapted for English and speech classes. Moulton (1982) presents three methods of debate-inductive, deductive, and causal - that incorporate fundamental reasoning processes.

In their study of reasoning, students also need to examine fallacies. Robinson and Lee (1965) discuss these "special" fallacies in which the debater does not base his attack on the proposition, but upon something beside the point:

- argument to the man or personality
- argument to the people
- argument to ignorance
- appeal to reverence
- argument to prejudice

Each of these topics is fully developed in Chapter 15 of the Robinson and Lee text.

NOTES

Oral Interpretation

Reading aloud, interpretive reading, oral reading - all are terms meaning the same thing: oral interpretation. A minister delivering a sermon, an actor performing a role, a mother reading to a child, a student reading aloud in class are all engaging in experiences with spoken words. Whenever a person speaks from a script to convey information, ideas, thoughts, or feelings, he is involved in oral interpretation, one of the oldest activities known to man.

It is ironic that so many of our students have reading problems in an age when communication is exploding all around them. The NAEP and similar organizations have found that students often have difficulty comprehending and interpreting what they read. Some of this may be attributable to the lack of aural and oral interaction in the classroom. Words are symbols that convey ideas. Perhaps looking at a group of black marks on a page is not so stimulating as hearing those marks come to life through speech. The fusion of reading and speaking can help students extract increased meaning from a text.

Though numerous research findings can be cited, we need no empirical evidence to tell us that oral activity in and of itself is of value. It requires active decisions regarding intonation, enunciation, volume, and tone. Common pedagogical sense tells us that students can become better at articulation and pronunciation through oral involvement with print.

An important point needs to be made here about oral interpretation. In the examples given previously (minister, student, etc.), one can imply that an audience is involved. This may, of course, be true. (Not many ministers would deliver sermons to empty pews.) However, we do not have to have other humans present when we read in order to have an audience. Campbell (1968) says

Oral interpretation has as its primary goal, not performance before an actual audience, but a quickened and deeper response to, and appreciation of, literature. The only audience necessary for such a response is the reader himself. One may approach literature as a performance for the most exclusive, demanding, and rewarding of audiences - the reader, himself.

Our immediate goal when teaching oral interpretation is to help the students develop skills in speaking before others. Our long range goal should be to help them develop an appreciation of literature. This will be attained when students begin, perhaps subconsciously, to "hear" words while reading silently. Adams (1946) stressed the need for oral activities by asserting

By a certain cadenced silence the reader marks his period; by a half silence, his commas, by a certain ascent, an interrogation; by a certain tone, an exclamation... it is exclusively on the skillful distribution of these insensible points that not only the interest of the story, but actually its clearness, its comprehensibility, altogether depend.

Several activities can be used to develop students' expertise in oral interpretation. Some of these are:

Emphasis

Have different students pronounce words like "Oh," "My," "No," and "Yes," or a sentence like "Sue can't go" to indicate different meanings. This can also be a good way to show that punctuation marks are aural cues.

Tempo

The pace used to read a poem like "Thanatopsis" is not the same as that used with "The Ballad of East and West." Poems like "Kit Carson's Ride" and "The Skater of Ghost Lake" can be read individually or chorally to demonstrate how pacing may parallel or reinforce content.

Diction

In the movie Dr. Doolittle, Rex Harrison sings a delightful song about animals - how people treat them, and what this treatment does to people. "Like Animals" can be read to demonstrate how one word (in this case, like) can be spoken and used in different ways.

Rhyme, Sound

Let the students read a poem like Poe's "The Bells" and discuss the rhyme. Call attention to the repetitive use of the word bells, and help students understand why Poe did this.

Interpretation

Discuss how certain speeches should be interpreted. Have various students read the selections based on their own perceptions. Play two or more versions of the same speech. (Example: Martin L. King's version of "I Have A Dream," followed by Roscoe Lee Brown's reading of the same speech.) As a variation, play two different singers' interpretation of the same songs. Discuss the differences in delivery and the possible reasons for these approaches.

Readers' Theatre

Coger and White (1963) define this as "a medium in which two or more readers cause an audience to experience literature." Basically, a theatre setting is not needed. The classroom can easily be utilized. A literature class studying a short story may divide into groups, with each selecting certain sections of the text to read and/or dramatize. The same approach can be used with poems, plays, speeches, original student writing, letters, and other pieces of writing.

Role Playing/Improvisation

Like readers' theatre, this can be done with any appropriate literary selection, but it need not be limited to selections in school or library texts. When students write original works, have them act out interesting parts.

Chapters 8 and 10 in Idea Exchange for English Teachers contain numerous activities involving speaking and listening skills. Appendix VI contains a list of oral reading standards used in the Albuquerque, New Mexico public schools. Teachers of English may want to adapt these for their classes.

APPENDIX I

Suggested Form For Speech Outlines

I. Introduction

- A. Opening: pertinent questions, story, quotation, or other
- B. Revelation of the purpose of the speech
- C. Indication of how the subject will concern the audience
- D. Statement of the main points to be made

II. Body

- A. First main point
 - 1. First item supporting this point
 - a. Elaboration of above item
 - b. Further elaboration
 - 2. Second item
(Repeat as above, where necessary.)
 - 3. Third item
(etc...)
- B. Second main point
(Repeat form shown under A)
- C. Third main point
(Repeat form shown above and continue with as many main points as are needed.)

III. Conclusion

- A. Summary of main points
- B. Return to purpose to remind listeners of central idea or message
- C. Closing: impressive statement, question, quotation, story, or some similar device which rounds off the speech effectively.

-E. F. Elson and Alberta Peck.
The Art of Speaking. 2nd rev.
ed. Boston: Ginn and Company,
1966, pp. 142-143.

APPENDIX II

The Ten Best Speaking Voices (1983)

According to the American Speech-Language-Hearing Association, these ten celebrities have the best speaking voices in the world. Selection was made on the basis of pitch, loudness, quality, resonance, and nasality.

1. Julie Andrews
2. Richard Burton
3. Sean Connery
4. James Earl Jones
5. Gregory Peck
6. Orson Welles
7. Paul Harvey
8. John Chancellor
9. Casey Kasem
10. Jessica Savitch

-"USA Snapshots," USA Today,
15 April 1983, Sec. D, p. 1.

APPENDIX III

MASSACHUSETTS DEPARTMENT OF EDUCATION ASSESSMENT OF BASIC SKILLS SPEAKING ASSESSMENT RATINGS GUIDE*

OVERVIEW

There are numerous kinds of speaking tasks that students must perform in everyday life, both in school and out of school. The Massachusetts Basic Skills Improvement Policy has focused on some of these tasks, including describing objects, events and experiences, explaining the steps in a sequence, providing information in an emergency and persuading someone.

In order to accomplish a speaking task, the speaker must formulate and transmit a message to a listener. This process involves deciding what needs to be said, organizing the message, adapting the message to the listener and situation, choosing language to convey the message and finally delivering the message. The effectiveness of the speaker may be rated in terms of how well the speaker meets the requirements of the task.

The Massachusetts test of basic skills in speaking separates speaking skills into four dimensions:

- Delivery
- Organization
- Content
- Language

Delivery is concerned with the transmission of the message, i.e., volume, rate and articulation. Organization is concerned with how the content of the message is sequenced and how the ideas are related to one another. Content is concerned with the amount and relevance of information in the message, and how the content is adapted to the listener and situation. Language is concerned with grammar and words which are used to convey the message.

Each of the four dimensions is rated on a four point scale: 1 is the lowest rating and 4 is the highest rating. A general set of principles underlies the rating scale for all four components. Ratings of 1 reflect speaking skills which are inadequate in meeting the requirements of the task. Ratings of 2 reflect speaking skills which are minimal in meeting the requirements of the task. Ratings of 3 reflect speaking skills which are adequate in meeting the requirements of the task. Ratings of 4 are superior in meeting the requirements of the task.

Individuals who act as raters for the speaking assessment need to take the role of a naive, objective listener. The rater must be naive so that the rater can base his or her rating on exactly what the speaker says. The rater must be careful not to let his or her own knowledge and experience influence the rating. The rater must face each speaker as if it were a new experience. The rater must be objective so that he or she does not let a particular set of norms of social acceptability influence the rating. The rater must evaluate the speaker in terms of how well the speaker meets the requirements of the speaking task, irrespective of the particular communication style the speaker

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DELIVERY

The delivery rating focuses on the transmission of the message. It is concerned with volume, rate and articulation. Articulation refers to pronunciation and enunciation. Some examples of poor articulation include mumbling, slurring words, stammering, stuttering and exhibiting disfluencies such as ahs, uhms or "you knows."

1 = The delivery is inadequate in meeting the requirements of the task.

- e.g., The volume is so low that you cannot understand most of the message.
 The rate is so fast that you cannot understand most of the message.
 The pronunciation and enunciation are so unclear that you cannot understand most of the message.

2 = The delivery is minimal in meeting the requirements of the task.

- e.g., The volume is too low or too loud.
 The rate is too fast or too slow. Pauses are too long or at inappropriate spots.
 The pronunciation and enunciation are unclear. The speaker exhibits many disfluencies such as ahs, uhms or "you knows."
 You are distracted by problems in the delivery of the message.
 You have difficulty understanding the words in the message. You have to work to understand the words.

3 = The delivery is adequate in meeting the requirements of the task.

- e.g., The volume is not too low or too loud.
 The rate is not too fast or too slow. Pauses are not too long or at inappropriate spots.
 The pronunciation and enunciation are clear. The speaker exhibits few disfluencies, such as ahs, uhms and "you knows."
 You are not distracted by problems in the delivery of the message.
 You do not have difficulty understanding the words in the message.

4 = The delivery is superior in meeting the requirements of the task.

- e.g., The speaker uses delivery to emphasize and enhance the meaning of the message. The speaker delivers the message in a lively, enthusiastic fashion.
 The volume varies to add emphasis and interest.
 Rate varies and pauses are used to add emphasis and interest.
 Pronunciation and enunciation are very clear. The speaker exhibits very few disfluencies such as ahs, uhms or "you knows."

NOTE: In articulation you may be concerned with accent. However, articulation should be rated with respect to your ability to understand the message, not the social acceptability of the accent. One particular accent is not considered better than another. REMEMBER, in this component you are rating how the student speaks, not what the student says.

APPENDIX IIIb
ORGANIZATION

The organization rating focuses on how the content of the message is structured. It is concerned with sequence and the relationships among the ideas in the message.

1 = The organization is inadequate in meeting the requirements of the task.

e.g., The message is so disorganized that you cannot understand most of the message.

2 = The organization is minimal in meeting the requirements of the task.

e.g., The organization of the message is mixed up; it jumps back and forth.

The organization of the message appears random or rambling.

You have difficulty understanding the sequence and relationships among the ideas in the message. You have to make some assumptions about the sequence and relationships of ideas.

You cannot put the ideas in the message into an outline.

3 = The organization is adequate in meeting the requirements of the task.

e.g., The message is organized.

You do not have difficulty understanding the sequence and relationships among the ideas in the message. You do not have to make assumptions about the sequence and relationships of ideas.

You can put the ideas in the message into an outline.

4 = The organization is superior in meeting the requirements of the task.

e.g., The message is overtly organized.

The speaker helps you understand the sequence and relationships of ideas by using organizational aids such as announcing the topic, previewing the organization, using transitions and summarizing.

NOTE: Make sure you are not unconsciously "filling in" organization for a speaker, because you happen to know something about the speaker's topic. If you have to make assumptions about the organization, this fact should be reflected in your rating. REMEMBER, in this component you are rating how the student organizes the message, not what the student says.

CONTENT

The content rating focuses on the specific things which are said. It is concerned with the amount of content related to the task, the relevance of the content to the task and the adaptation of the content to the listener and the situation.

1 = The content is inadequate in meeting the requirements of the task.

e.g., The speaker says practically nothing.

The speaker focuses primarily on irrelevant content.

The speaker is highly egocentric. The speaker appears to ignore the listener and the situation.

2 = The content is minimal in meeting the requirements of the task.

e.g., The speaker does not provide enough content to meet the requirements of the task.

The speaker includes some irrelevant content. The speaker wanders off the topic.

The speaker adapts poorly to the listener and the situation. The speaker uses words and concepts which are inappropriate for the knowledge and experiences of the listener (e.g., slang, jargon, technical language). The speaker uses arguments which are self-centered rather than other-centered.

3 = The content is adequate in meeting the requirements of the task.

e.g., The speaker provides enough content to meet the requirements of the task.

The speaker focuses primarily on relevant content. The speaker sticks to the topic.

The speaker adapts the content in a general way to the listener and the situation. The speaker uses words and concepts which are appropriate for the knowledge and experience of a general audience. The speaker uses arguments which are adapted to a general audience.

4 = The content is superior in meeting the requirements of the task.

e.g., The speaker provides a variety of types of content appropriate for the task, such as generalizations, details, examples and various forms of evidence.

The speaker adapts the content in a specific way to the listener and situation. The speaker takes into account the specific knowledge and experience of the listener, adds explanations as necessary and refers to the listener's experience. The speaker uses arguments which are adapted to the values and motivations of the specific listener.

NOTE: This rating is concerned with content in terms of quantity, relevance and adaptation. It is not concerned with content in terms of accuracy. Concerns with accuracy of content fall outside a speaking skills assessment. Also, make sure you are not unconsciously "filling in" content for a speaker because you happen to know something about the speaker's topic. If you add information, this fact should be reflected in your rating. REMEMBER, in this component you are rating the quantity, relevance and adaptation of what the student says, not the accuracy of what the student says.

LANGUAGE

The language rating deals with the language which is used to convey the message. It is concerned with grammar and choice of words.

1 = The language is inadequate in meeting the requirements of the task.

e.g., The grammar and vocabulary are so poor that you cannot understand most of the message.

2 = The language is minimal in meeting the requirements of the task.

e.g., The speaker makes many grammatical mistakes.

The speaker uses very simplistic, bland language. The speaker uses a "restricted code," a style of communication characterized by simple grammatical structure and concrete vocabulary.

3 = The language is adequate in meeting the requirements of the task.

e.g., The speaker makes few grammatical mistakes.

The speaker uses language which is appropriate for the task, e.g., descriptive language when describing, clear and concise language when giving information and explaining, persuasive language when persuading. The speaker uses an "elaborated code," a style of communication characterized by complex grammatical structure and abstract vocabulary.

4 = The language is superior in meeting the requirements of the task.

e.g., The speaker makes very few grammatical mistakes.

The speaker uses language in highly effective ways to emphasize or enhance the meaning of the message. As appropriate to the task, the speaker uses a variety of language techniques such as vivid language, emotional language, humor, imagery, metaphor, simile.

NOTE: In language you may be concerned with students who come from backgrounds where a foreign language or a non-standard form of English is spoken. However, language should be rated with respect to your ability to understand the message, not the social acceptability of the communication style. If a speaker's use of incorrect or non-standard English grammar interferes with your ability to understand the message, this fact should be reflected in your rating. REMEMBER, in this component you are rating how the student conveys the message through language, not what the student says.

APPENDIX IV

Suggestions for Leaders in Small Groups

1. See that all get acquainted. Have each person introduce himself or herself and tell a bit of personal background. Should a new-comer join the group later, be sure that everyone is introduced.
2. The leader may state the discussion problem clearly and definitely or have the group state the problem.
3. Keep discussion in line with the topic but don't "groove" it too narrowly.
4. Remain attentive during discussion. Keep the session informal and encourage free-flowing conversation.
5. Encourage participation by the entire group and allow no one, including the leader, to monopolize the discussion.
6. See that every member of the group has a chance to participate. Use comments that make for good feelings among members such as: "Billy, you were about to say something." "Let's have some discussion of this question." "What do some of the rest of you think about this?" "Getting back to Bill's point about....."
7. Give credit for all suggestions and encourage further thought on proposals that are accepted too readily.
8. Be tactful, tolerant, and resourceful.
9. If you see that some important angle is being neglected, point it out: "Sue Brown was telling me last week that she thinks..... What do you think of that?"
10. Let others lead. Keep spirits high. Encourage ease, informality, good humor. Let everyone have a good time. Foster friendly disagreement. Listen with respect and appreciation to all ideas, but stress what is important, and turn discussion away from what is not.
11. Remember it is not what "I" as the leader think, but what the group thinks that matters. Occasionally, check with the group to learn if the members are satisfied with the direction of the discussion.
12. End the meeting with a summary of the conclusions of the group. Help the recorder see that an effective summary is made.

Similarly, there are a number of principles you can follow in order to be a productive group member.

APPENDIX IVa

Suggestions for Members of Small Groups

1. Speak to all members of the group, not just the leader.
2. Be friendly when you disagree. You can disagree without being disagreeable.
3. Do not monopolize the time but don't keep good ideas to yourself.
4. Build on what has been said, rather than starting off on a new and unrelated tangent, take responsibility for keeping the discussion "on target."
5. Feel responsibility for the evolution of thought that is taking place, and try to find something valuable in your experience to contribute.
6. Be concerned that other members of the group also are having a constructive experience.
7. Work hard. See humor and value in yourself and others. Enjoy yourself.
8. Take notes if you feel like it. It may help you keep track of the flow of ideas.

Sometimes it's fairly easy to start a discussion and to have it seem positive and worthwhile. But as a leader you may find it more difficult to end a discussion or to summarize what's been said.

-Jack Doricott and William I. Gordon.
"Discussion." Unit Three in Contemporary
Speech: A Comprehensive Approach to
Communication, p. 77. Edited by
Bernard Brommel. Skokie, Ill.: National
Textbook Company, 1976.

APPENDIX V

DISCUSSION MODELS

1. "Buzz" Groups. Students form small groups, discuss specific issues, report back to whole class.
2. Panels. A few students form panels to present reports or discuss topics in front of classmates.
3. Role-playing. Students improvise behaviors to fit their concepts of the roles to which they've been assigned. Discussion follows.
4. Case Method. Students are given a factual record of a situation, condition, or experience. They are asked to solve problems using knowledge, concepts, and skills they may have learned in preview courses or that they are motivated by the case to learn from reading, lectures, or other resources.
5. Simulation/Gaming. Students become involved in competition or achievement in relation to a goal, or in a game that teaches and is fun. Simulation involves modeling a real-life problem. Discussion is a means of seeking solutions to the problem.

-Gustav W. Friedrich. "Instructional Strategies in the 80's." Chapter 19 in Education in the 80's: Speech Communication. Edited by Gustav W. Friedrich. Washington D. C.: National Education Association, 1981.

APPENDIX VI

Standards For Oral Reading

<u>Positive Qualities</u>	<u>Negative Qualities</u>
1. Correct pronunciation of every word	1. Carelessness
2. Distinctness and open tones	2. Tight jaw, closed mouth, lazy lips
3. Suitable speed	3. Too slow, too fast, jerky
4. Correct Phrasing	4. Wrong pauses
5. Observance of punctuation marks	5. Not understanding the meaning
6. Variety of tone	6. Monotone
7. Smoothness	7. Repetition of syllables or words
8. Showing the reader's interest	8. Lack of preparation
9. Ability to glance away from the book for brief glances at the audience	9. Indifference to audience, hanging head, wrong position of book
10. Comfort while reading	10. Breathlessness
11. Good habits of speech	11. Adding syllables not in print (such as "uh, an")
12. Correct emphasis on words	12. Extra stress given to wrong syllables or words
13. Ability to read as if telling something	13. Singsong
14. Vitality in reading	14. Lack of vigor

(From Minimum Essentials in the Mechanics of English Composition, prepared use in Albuquerque, New Mexico, schools.)

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